

# Enter, Stage Right

*Let's face it: theatres work hard to fool us. From a play's initial conception in the playwright's idea-womb to the final standing ovation it receives, there's a lot that goes into a theatrical production, all to persuade us that what's happening before our eyes is real. Of course, everyone knows that because a play occurs in real time, there's quite a lot at stake. The slightest prop malfunction or one line misspoke can evoke a waterfall of tears from a director, or a hissy fit from an aspiring diva. Indeed, for those involved in its creation, theatre rides the fine line between euphoria and utter depression. To put it plainly, the world behind the dramatic stage is a stranger to us spectators, and unless we take that leap deep into the costume room, the mystery is there to stay. Therefore, I plan to take you on a tour of that mystical realm, stuffed with miniature set designs and swearing actors, to fill you in on the pressures and joys that stem from producing a play.*

## Directing

For this year's Studio Theatre season opener, MFA directing student and well-known Edmonton actor Julian Arnold decided delve into Nicholas Wright's *Mrs Klein*, a dark yet humorous play that squeezes its way into the psychological crevices of the human mind. Better known for his involvement with the River City Shakespeare Festival and numerous roles in Citadel productions, Arnold chose to follow up on his BFA degree (which was also earned here at the U of A) by coming back to school and taking the next logical step.

However, from Arnold's perspective, directing uses many different theatre muscles than acting. Acting was always in his blood (when he was in grade four, his dad, who was a drama teacher, cast him as a little Japanese boy in a school play, and he's been in love with the art ever since) and having Prospero-like powers to command those around him is a big change.

"I'm what you call an actor's director," the soft-spoken Arnold says, after pausing for a moment to gather his thoughts. "I'm able to see the acting challenges from the actor's point of view a bit more than those who went straight into directing. In a way, it engages you on more levels than just acting. You have to be engaged on an intellectual and visual level. The one thing I miss though, that you get being an actor, is the emotional level, which you don't necessarily always get as a director. Directors get to watch and be moved, that's all."

"There's a lot to [directing]," Arnold continues. "You have to choose the play, read it over and over again, and every time you read it, you pick up something new. The research has been great, because it's based on a real woman, Melanie Klein, whom I've never heard of, but she's basically the second-most famous woman after Freud in psychoanalysis."

Like choosing a play that bears layers of evocative questions and comments on the human psyche, Arnold says that considering cast size, humor and the contemporary nature of a script are also important. For him, the females in *Mrs Klein* and their underlying struggles are what caught his attention.

"The [director's] challenge is to keep it active and make sure it doesn't get too talky or too intellectual," Arnold explains. "In any good play, there's a lot of emotion stuff going on beneath the words, and that's what I'm looking for."

"The challenge is to get out of your head. Theatre happens on a visceral level. The intellectual is there, but if it's all happening on an intellectual level, it's not going to be exciting. I always notice that process of going from the mind to the heart."

And if you think that going from mind to heart is intense, going from script to memory is just as complicated.

"You have four and a half weeks, basically," Arnold says. "You spend the first week reading at round table, and then you block it, which takes another week. Then, you go back and rework what you've done with the blocking, and that takes another week. Then, in the final week, you get into runs, where you take notes as a director and flag things that need to be louder or faster. That last little bit, then, is adding all the technical stuff, like lights and sound."

Besides modeling and shaping how the play looks visually, Arnold's job also consists of making his actors actually melt into their characters. Being an actor himself, Arnold knows this isn't an easy task, but nonetheless encourages his aspiring pupils to plunge inside, into a person they know they may or may not be.

"You know how people always say, 'How'd you learn all those lines?' Well you learn them by going home every night and working on them until 3am," Arnold says. "It's hard, hard work. From the time you block the play, to the time you start to want to do run-throughs without the script, that's usually two to three days."

"Sometimes you do improv during the course of rehearsal, especially if there's a scene implied by the script that isn't in the play. Sometimes you can get the actors to improvise what's in that scene and then they have a deeper understanding of what happened, and ultimately, their character."

From the inspirational spark to the full-blown production, a director is ultimately responsible for it all. Alongside the good, though, comes the bad, and although Arnold might give a play his all, when production night comes, he's no longer pulling the strings.

"[Watching the performance] can be the most thrilling and most terrifying thing ever," Arnold says. "As an actor, you might be nervous for the first scene, but as a director you're nervous throughout the whole play. It's because you're no longer in control anymore. You just have to sit back and watch."

## Set Design

Back in the spring, set designer April Viczko began collaborating with Arnold in order to come up with what is now the interior of Mrs Klein's house. Viczko, who's also an MFA student, was living in Toronto at the time, and for a number of weeks, the designing process consisted of a series of phone conversations and scanned sketches. Arnold did end up flying himself over to that epicentre of arts for a period of time, a trip that involved him biking across the city on a too-small bike in order to meet her, but after hours of pouring over the script and discussing what sorts of images would rope the audience into *Mrs Klein*, a set design was finally born.

"Your set designer is a psychoanalyst," Viczko says enthusiastically. "You spend a lot of time analyzing characters, what world they live in and what world they create for themselves. The trick about it is that it looks realistic when you first look at it, because you notice that [on the set of *Mrs Klein*] the size of the tulips are quite large, and the moldings are quite a bit thicker than they would be in normal life, and it's all intentional. The audience should feel, it but they shouldn't know."

According to Viczko, being a set designer isn't all about painting provocative pictures on walls or building miniature dollhouses, but rather, it's a role that's nearly as important as the director's job. Viczko must work hand-in-hand with actors, stage managers and technicians as the glue that holds the entire performance together.

"You sort of create this little imaginary world where a director can tell a story, and you become a part of that story," Viczko explains. "It becomes banal in some sense, because I have to pick teacups, and I'm like, 'Well, I'd like it if they didn't all match,' just to create more texture visually."

Although choosing teacups and decorating sofas seem to be fairly straightforward, Viczko also has much larger tasks to tackle, especially when it comes to straddling the line of what's appropriate and what's not.

"The wallpaper is a little bit of what you would call 'evocative of genitalia,'" she laughs. "I didn't want to hit the audience on the head with it, though; they'll read into it what they want. I did a limited market survey, and some people gasped and some people were like, 'I dunno, they're tulips aren't they?'"

Written by Amanda Ash  
Photos by Erinne Fenwick, Kim Smith  
and Neal Wilding



Only the pristine skills of a set designer can ultimately produce a world that manages to tickle our thoughts without blatantly screaming out commentaries. One would think that, over the course of a play's rehearsal, when characters are coming and going, and doing their thing onstage, that various points of interest would pop out of the script, causing an unwanted renovation to everything that's been built, or that an experimental backdrop would speak too much of the obvious. However, that's what months of planning prevent.

"Surprisingly very little gets changed over the course of the play," Viczko says. "It's usually the little things, like chairs, that get changed because sometimes you can't sit on the arms. But then if I switch chairs, I hate the upholstery, so I have to go to props and ask them if we can afford to reupholster it."

Little things and big things, a set designer is in control of it all. But what happens once the curtain goes up?

"Once the show opens, I usually spend a couple of days wondering what I'm going to do with myself, but most of the time I'm right onto the next show," Viczko says.

## Acting

"You have to laugh when doing this play," says Lora Brovold, who plays Mrs Klein's ambitious young pupil, Paula. For Brovold, acting is obviously a job that must be taken very seriously, but at the same time, it's a field where you get to work with others on a hugely emotional level, and laughter is often inevitable. Like the jokes and onstage giggles, though, mentorships can also evolve from a performance such as *Mrs Klein*, especially when you're sharing the spotlight with veteran Edmonton artists.

"I've admired the work of Coralie Cairns [playing Mrs Klein] and Caroline Livingstone [playing Melitta, Mrs Klein's daughter] for a very, very long time, and it's great working with them," Brovold says. "They're both so smart and passionate, and very generous actors."

Actors, for the most part, are the visible proof that something constructive has gone on behind the curtains. Although a lot of the work is left up to the individual to sort out, there's also a lot of teamwork involved, and whether it means bouncing ideas off of one another or supporting someone to delve deeper into their role, acting is, by-and-large, a group effort.

Aside from the collaborative effort needed to put on a production like *Mrs Klein*, though, there's also a crucial independent element.

"When you have [the characters'] level of intelligence coupled with such a passionate thrust, along with their journey towards the kind of love they want to get, and maybe need, all together, it's quite challenging," Brovold explains. "We're looking at a play that's written for the time period of 1934."

"For my character, I'm looking at historical references and that sort of thing, so it's very demanding," Brovold continues. "It's a lot to put together, but that's what makes it exciting too, because you're always finding new things."

Technically, from performance to performance, the show remains the same. However, the way actors deal with nerves and the downtime they have between scenes differs each and every night.

"It's really different from actor to actor," Brovold says. "Sometimes it can be hectic backstage, and sometimes it's not. Preparation is always key, but by that point, you know what's coming next. You just have to sit and wait for it."

Actors are obviously talented at what they do, but that doesn't mean mastering a German accent or a meek persona are easy, like what Brovold has to do in *Mrs Klein*. Becoming someone you're not—especially someone like Paula, a character so enveloped in the concept of psychoanalysis—takes a lot of work, as does making sure you don't go overboard and continue to possess some crazed personality once you step off stage.

"Getting out of character isn't as difficult as getting into it, but for me, I still like to relax after a performance," Brovold explains. "Unwinding is good, like grabbing nachos and drinks or something. If I didn't do that, I'd probably go insane."





*“The fascinating part of the play is that the characters are so complex, Arnold says excitedly. The greatest challenge has been keeping the characters sympathetic, but at the same time, they’ve got some pretty unsympathetic qualities.”*

—Director Julian Arnold



## Rehearsals

While I never experienced day-in and day-out what it was like to come to rehearsal, I was able to sit in on one for 30 minutes, and it was definitely enough to catch a glimpse of a work in progress. Arnold acted almost as a blank slate, allowing actors to share their ideas and leaving most decisions to the actors themselves. Talking through their mistakes or thinking about how a scene could be staged less awkwardly, the actors really took it upon themselves to judge what their character would do. Sometimes the odd, “Oh, fuck, what am I doing?” would escape Cairns’ mouth in a thick German accent, only to be followed by a confused—yet joking—reply from Arnold, “Is that a line?” And sometimes, when characters were in the middle of a serious conversation, a designer or stage manager would waltz right through, double-checking that a lamp worked or adjusting a row of books on a bookshelf, and the rehearsal would just keep rolling. Everyone had his or her duties and responsibilities, and only a certain degree of professionalism could have kept everyone focused.

In addition to witnessing the acting and nit-picking onstage, I also managed to grab a tour of the immense workshops and cluttered props rooms that hide behind those thick black curtains. I wasn’t aware that off to the right of the stage is a huge door where an entire set could be rolled through, that is, if it couldn’t be built right there. And behind that door, well, it’s a whole new story: there’s an enormous room used to piece together the parts of a set, an adjoining room filled with table saws and carpentry tools, another room consisting of about 20 different kinds of chandeliers and weird props—like a giant deer head—that you’d never think would come in handy, and another spacious room lined with rows and rows of variously upholstered chairs. Going from the not-so-small Timms theatre to the definitely-not-so-small backstage really say something: there’s so much more that goes into a production that we, as audience members, don’t realize and never get to see. Forget about simply applauding a good performance; we should be commending what happens in the months that have preceded it.

## The Final Product

There comes a time when everything finally weaves itself together, and all that’s left hanging is a bit of stitching on the ends. The closure needed usually involves dress rehearsals, photo calls and numerous interviews that need to be scheduled with the press, all in order to promote the show.

For Arnold, this is the moment when his work is ready to stand on its own, but still has a couple of days to gather its strength—and it’s this point in time that fosters the most intense feelings of anticipation.

“We’re in great shape,” Arnold says enthusiastically. “It’s really exciting to see it all come together. The set’s all been built, the lighting’s all been designed and the actors have learned all their lines, and now we’re just in the process of running it, making it more and more smooth.”

Being an actor-turned-director, Arnold has faced his share of potholes. Drawing from past experiences, he was aware of the pressures placed on his cast and crew, and in the end, was able to take everything in stride.

“The fascinating part of the play is that the characters are so complex,” Arnold says excitedly. “The greatest challenge has been keeping the characters sympathetic, but at the same time, they’ve got some pretty unsympathetic qualities. So the process has involved walking that line between making them real and having quirks or idiosyncrasies, and even some pretty negative qualities, all the while keeping the audience on side with their stories.”

The audience, indeed, will play a large role in the outcome of *Mrs Klein*. After all, the reason everyone on the set of the production got involved in the first place is to present their work to others. Arnold and the rest of crew may be talented veterans of the business, but that doesn’t mean anyone else can’t aspire to create their own play. As a cherry on the papier maché sundae—or whatever material you’d use to make a prop ice cream dish—Arnold gives one piece of advice to those out there who, one day, hope to go behind the curtains and create a play themselves.

“Just be open to everyone’s ideas, because it’s amazing how ideas can spark others,” he says. “If you’re really listening—ideas may not always be in the right place—someone always has something to add to the process.”



# Soccer Bears to host the great unknown: UCFV

ROBIN COLLUM  
Sports Staff

The Bears soccer team may not be familiar with the team they'll be meeting this Saturday, but they hope to be prepared for them anyway. Their mysterious opponents are the University College of the Fraser Valley Cascades, who are competing in Canada West this year for the first time.

"I know nothing about Fraser Valley, because they're brand new to the conference," Bears head coach Len Vickery admitted. "I don't even know a single player on their team."

In the absence of detailed knowledge of their opponent, the Bears will continue to work on playing together as a cohesive whole and strengthening their attacking game.

"The team is a bit slower out of the gate this year," Vickery said. "We've had some players return to us, and we've added younger players to the squad. It would maybe [be] too much to expect that we would come out of the gate quickly with the kind of changes we've made in the lineup. Defensively, we've come together very well. Offensively, we're just trying to find our groove a little bit better."

The main challenge facing Fraser Valley, on the other hand, is getting used to the level of play required in CIS games.

"Being our first season in, we're still learning to keep up to the pace of the game, and be able to compete in CIS," Cascades head coach Al Errington said. "We've had a bit of a slow start, but we feel a bit stronger at this point. We're



FILE PHOTO: PETE YEE

**YOU BETTER SCORE HERE** Head coach Len Vickery wants more than one goal per game, so the Golden Bears will need to get more chances like this one.

coming in hoping to do well, but realizing that the Alberta team is going to be a really strong team."

According to their coach, this season has been a learning experience for the Cascades. Being accepted into CIS competition has meant quite a bit of change for many of Fraser Valley's players.

"I knew what I was getting myself into, but I don't know if my players did," Errington said. "I think some of the new players, especially, are finding it a little different than they're used to. They're used to just getting out, playing

soccer and having a good time, but it's a bit more of a professional approach in this league, and some of them are taking a bit of time to adjust to that. We're the new kids on the block, and there's going to be some growing pains for us."

Fraser Valley has a 0-1-3 record coming into Edmonton, having scored their first point in a 1-1 draw against the University of Lethbridge last weekend, while the Bears tied once and won once against the University of Saskatchewan.

"We'll be bringing much the same game on Saturday [against UCFV] and Sunday [versus Trinity Western]," Vickery said. "We need to remain strong defensively, work on our finishing, and score more than a goal a game."

Vickery is looking to Alex Campos and John Konye, who scored the game-winner against Saskatchewan, to help achieve that objective. Alberta will be playing backup keeper Dan Gusberti in place of the injured Devon Fraser.

A pair of late goals cost the Bears (2-0-2) two wins already this season, but Errington realizes that Alberta's still one of the top squads in Canada West.

"They're a very good side, very well coached, very well organized," he said. "So if we're going to try to take some points from the Bears, we're going to have to be at our best this weekend."

Alberta takes on UCFV at 2:15pm at Foote Field Saturday afternoon before squaring off against TWU at the same time and place the next day.



LAUREN STIEGLITZ

**WANTED: BETTER GAME** The Bears will need to play better to beat Manitoba.

## Baffling Bears bring battle to Bisons' bloodthirsty 'bode

ANDREW RENFREE  
Sports Staff

It's not really clear how the Bears managed to get past the third week of the football season with a 2-1 record and a ninth-place ranking in CIS. Alberta has yet to throw for a touchdown this season, and the kicking situation has left some scratching their heads as a safety and former benchwarmer take turns booting the ball. Frankly, if it weren't for the fact that Alberta has the best running back in the league, they could very well have been winless as the mid-season mark quickly approaches.

The victories against Calgary and UBC in the last two games seemed to have come more from their opponents blunders than from Alberta's successes. Or perhaps it was just divine intervention—the gridiron gods taking pity on a hapless passing game and two makeshift kickers. Call it luck or good fortune, but whatever the reason for the Bears' decent start this year, the upcoming contest against the Manitoba Bisons will be anything but easy.

"One of the things that we have to do as a team in order for us to compete against tougher teams is we have to eliminate self-inflicted problems: turnovers, penalties," Bears head coach Jerry Friesen said. "Those are all

in-house things that we control. If we don't take care of those things against Manitoba, they're going to hurt us."

In the early part of the season, Manitoba has established itself as one of the strongest teams in Canada West, posting a 3-0 record and outscoring their opponents 144-41. Manitoba is now ranked fourth in the country, the highest position they've held since 2002.

There are many signs that point to a Bison victory on Saturday the most noticeable being their strong defence: all twelve of their starting defensive players are returning from last season and several of them have been playing together for a few seasons now. If Manitoba can shut down Alberta's strong ground attack better than Calgary or UBC were able to, it might be an easy victory for the veteran Bison squad.

"We just have to make sure that we stay methodical and we have to make sure we don't give them any more opportunities than they have, 'cause right now we're just giving teams more opportunities based on what we do on the field; based on our penalties and lack of ball control," Friesen noted. "You just can't do that against good football teams."

While Manitoba's defence might be

their strongest asset, their offence is not far behind. Though the Bisons lost five players on the offensive side of the field, they have demonstrated offensive prowess by beating the Simon Fraser Clan 77-7 a couple of weeks ago. Granted, the Clan is the doormat of Canada West, but the lopsided victory showed that the Bisons have the ability to score with both their top starters and second-string, who got the call for most of the second half against SFU.

The Bisons' key loss on offence was all-star quarterback Ryan Zahara, but it appears that his replacement, John Makie, has filled in nicely, earning Canada West Athlete of the Week after the SFU game. The third-year quarterback is also ranked fifth in CIS for passing yards, and has a strong completion percentage early in the season.

Saturday's game will be in Winnipeg and the Bisons still remember last season when Alberta ousted them from the playoffs in the Canada West semifinal, and despite Friesen's attempt to down-play the revenge factor, those returning players want revenge, for being eliminated after making the playoffs for the first time in three years.

The Saturday game will be broadcast live in Edmonton on Shaw TV and on the Team 1260 on the radio. Kickoff is at 1pm.



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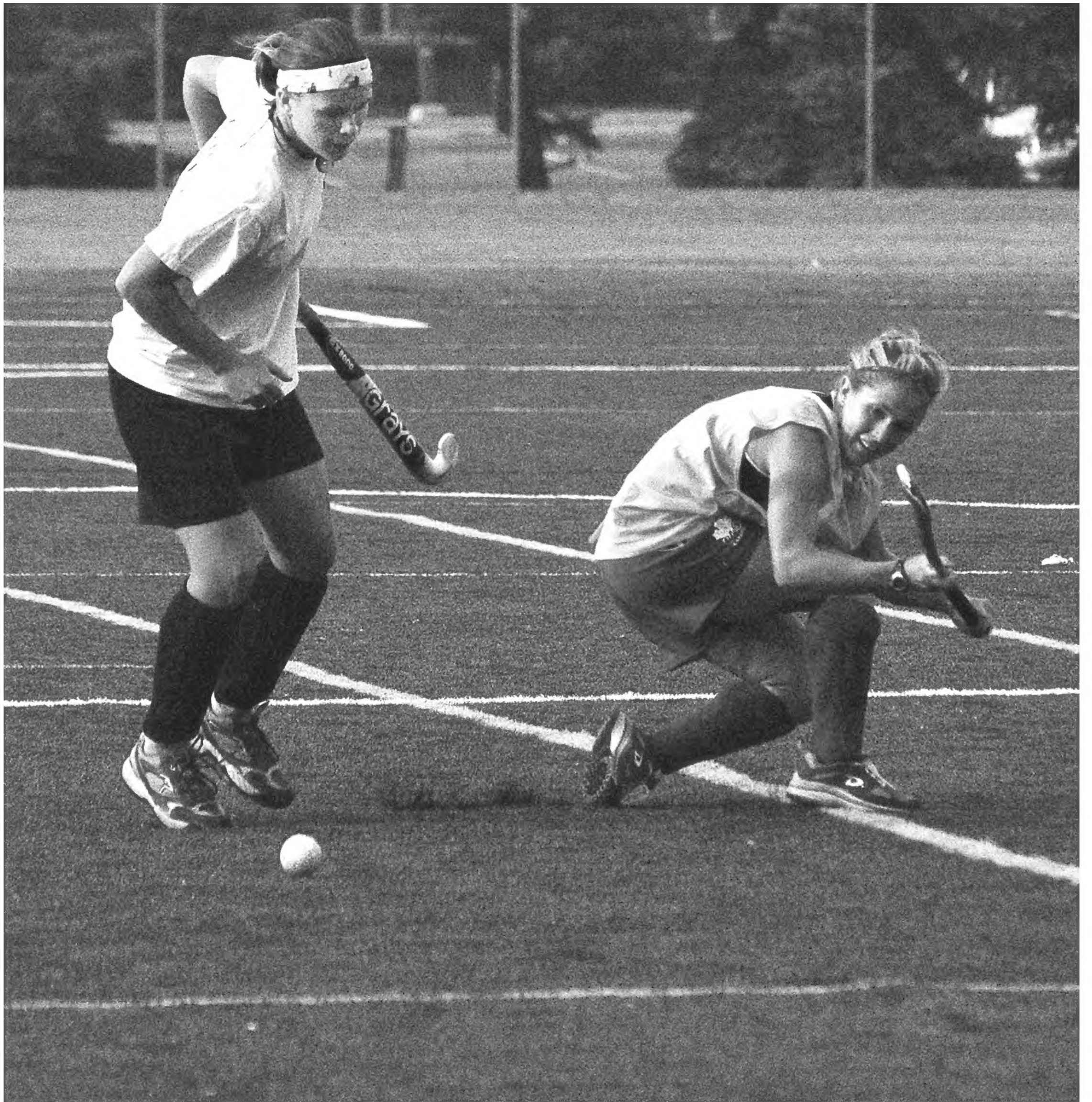
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FILE PHOTO: KRYSTINA SULATYCKI

**WHACK IT GOOD** The Pandas will hope to avoid the deadened championship hangover when they hit the turf in Calgary.

## Pandas start title defence

TREVOR PHILLIPS  
Sports Writer

Every year in sports, there seems to be one championship team that has an inexplicably poor showing the following year. A shortened off-season, lack of focus or loss of key players can cause a downswing and lead to a championship hangover. This Friday, in Calgary, when the Pandas field hockey team takes to Hawkings Field for the first of three major conference tournaments, the rest of Canada West will get to see if any of these factors will have contributed to a drop in the defending champions play.

"We're confident in our conditioning level and know we will be decent, our team knows how to work; we're certainly not unfit," remarked head coach Carla Somerville on the physical readiness of her club. "We also understand that if we come prepared to work we can compete against anyone."

Preparation might be the biggest factor on this weekend's results. The Pandas three opponents, the University of British Columbia Thunderbirds, University of Victoria Vikes and University of Calgary Dinos have all been playing challenging matches for

over a month. Somerville admitted that the extended training opportunities for the other clubs have left the Pandas a bit behind.

The Dinos and the Vikes both headed east for pre-season conditioning. Calgary went 7-2-1 in whirlwind eleven-day tour of Ontario and the Maritimes, while Victoria finished second in the illustrious Big Apple Hockey Festival in New York, which draws top teams from across North America.

While both those trips were impressive, ten-time national champions UBC headed to Australia, a hotbed of international field hockey, to play some of the top teams in the world. Despite going 0-5-3, the trip set up UBC for success on the year.

"Obviously taking a trip like that is beneficial for any club," Somerville said. "I felt that two years ago, when we took our trip to Holland, that it was a vital step in becoming a National Champion. Nowadays, to go on an international trip is essential and important for any club."

For the Pandas, a few pre-season tilts against the U of C and the Calgary Extreme were all the competition to be had. With the opponents at Calgary's Tournament seemingly in mid-season

form, questions swirl on the readiness of the defending champions.

"We opened camp in mid-August, so we have been working hard the last month," Somerville said. "The speed might be the biggest factor, but if we keep our composure and our team approach, we can make the adjustments and out-work anyone."

This tournament isn't only important to see where the Pandas are at in terms of their fundamentals and their systems, but will also be a good indication of any sort of hangover from the party the season before.

"I'm a little worried [about a let-down season], there are too many examples in sports, like the Eskimos right now; but there are also many examples where teams have gone on to win back to back championships," Somerville said. "We intend to remain focused on what we can control now and not on what we can control later."

The Pandas begin their bid to become only the fourth team in history to win the CIS field hockey trophy in back-to-back years on Friday at 1pm when they take on the host Dinos. They go again at 1pm on Saturday and Sunday, facing the Vikes and T-Birds respectively.

## SPORTS SHORTS

Compiled by Paul Owen

### Volleyball

The Pandas head to Regina today for a tournament this weekend, fresh off a victory over the Canadian Masters. The team will take on Briercrest College Friday at 2pm and Simon Fraser that same day at 7pm, before facing Regina at 1pm on Saturday afternoon. After the round robin, Alberta will have two more games. Opponents and times are to be determined.

### Hockey

The Pandas will take on the Southern Alberta Institute of Technology Trojans Friday evening in Canmore. The game goes at 5pm. It will be the third exhibition game this season for the defending CIS champions.

### Athletes of the Week

Alberta running back Tendayi Jozzy earned CIS football Offensive Player of the Week for his 176-yard two-touchdown performance against the UBC Thunderbirds. Bears linebacker David Lowry was named Canada West Football Defensive Player of the Week.

### Football

The Eskimos lost again, this time to Hamilton. Who the hell loses to Hamilton? Edmonton, Calgary and Winnipeg, that's who. Are we supposed to take solace in the fact that Robert Brown was CFL Lineman of the Week? The Eks are 4-8! Edmonton doesn't go 4-8! Saskatchewan goes 4-8!

### Shorts

Gateway Editor-in-Chief Matt Frehner is wearing green cotton boxer shorts today. Clearly he's supporting the Green and Gold in this weekend's sporting events. Good on you Mr Frehner, good on you.





FILE PHOTO: STEFFI ROSSKOPF

**MOTHERFUCKIN' TRAKTOR BOY** The Bears won't face anyone as talented as Alexei Mikhnov(8) in Saskatoon.

# Bears head to Saskatchewan for Husky Classic puck tourney

ROSS PRUSAKOWSKI  
Sports Staff

Just as many students spend the early part of the semester trying to identify their deficiencies, the Golden Bears hockey team will have a similar focus as they head to Saskatoon to take on the Saskatchewan Huskies and Regina Cougars in the Husky Classic.

"I like this weekend in the sense that it gives us a chance to see where we are technically ... and because the team is going to show me [what] we need to work on," Bears head coach Eric Thurston said. "We've practiced for long enough and now we need to get a look at where we're at."

However, while this pre-season tournament will begin the serious work for Thurston, who's entering his second year at the team's helm, it will also mark a change in pace for the players. After practicing since the end of August and playing the traditional opener against the Oilers rookies, this will be the first opportunity the team's nine new players—including Chad Klassen who once

posted a 91-point season in the Western Hockey League—will have to make an impression and jockey for playing time. This is a battle that Thurston believes will take until the start of the regular season to sort out.

"I think there's two phases of the pre-season," Thurston said. "One is to see who can play, but the other part is to see who can play with who, which comes as you get a chance to evaluate guys and get to see their skill level. Then you get a chance to see and develop chemistry among lines to see these players fit together."

"Things are still too early to judge to put players in a pecking order—you just don't decide after one game and umpteen practices," he added. "Practices are great for putting technical stuff into place, but the game situations and the game competition in the Canada West that we'll get this weekend and at home next weekend will put players in order one through twelve in the roster."

While the Canada West regular season doesn't begin until 13 October

for the Bears, they will have faced the Huskies twice and the Cougars three times before then. Add that to the two regular season games against Regina and the three they're slated to face Saskatchewan before January, and the Bears will be getting to know their neighbours to the east—and perennial rivals—very well this season.

Though seeing the Saskatchewan-based teams that many times before ringing in the new year might be a bit tiresome, it's a schedule Thurston approves of for the intensity it builds between the teams.

"I don't think we get tired of seeing Regina and Saskatchewan because there's always different aspects to the games," Thurston said. "Last year, I was new so it was good to see the team put into place and developing my coaching style. This year was such a huge recruiting year with nine new players that it gets those guys a chance to develop into our system and to understand what it takes to play in Canada West and obviously at the CIS level."

# NHL out to bring Jets fans more pain



PAUL OWEN

Sports  
Commentary

Whoever thought that putting an exhibition game between the Phoenix Coyotes and Edmonton Oilers in Winnipeg was a good idea is an asshole. Whether it was the league, Coyotes brass or even The Great One himself, whoever said the words, "I have a great idea! Let's show the 'Peggars what they've been missing for the past ten years!" is a huge dinkwad. Either they failed to realize the sheer amount of pain that resides inside the hearts of Jets fans everywhere, or they did and still made the boneheaded decision: either way, that person deserves a corkscrew through the eyeball.

The day the Jets left is the worst day of my life. It was 28 April, 1996. I was nine. I didn't even live in Winnipeg anymore; I had moved to Prince George, but when I watched *Sportsdesk* that evening and saw that the team had been sent to Phoenix,

I cried on my parent's bed. It hurt more than when my dog died. It hurt more than the first time a girl broke my heart. It hurt more than when my grandma died. It felt like someone took all three of those events, rolled them into a giant emotion-ball and lit the fucking thing on fire before making me swallow it whole.

The 1992/93 Winnipeg Jets were the first team I ever saw play hockey. I was too young to know about contract disputes, the financial situation of the team or even what was going on in winger John Druce's home, despite living two doors down from him. All I knew was that Keith Tkachuk was the next Cam Neely—sans the injury problems—Phil Housley was the best defenceman in the NHL and Pavel Bure couldn't hold Teemu Selanne's jockstrap. Selanne was a cross between Superman, Maurice Richard with a cooler nickname and Jesus. As anyone who spent the playoffs with me and fellow Winnipeg son and *Gateway* writer Ben Carter can attest, "The Finnish Flash" left a lifelong impression on any kid growing up in Winnipeg, despite his too-short stint there. Upon moving to St Albert, Ben even made friends through mutual

respect for Selanne's awesomeness.

With a connection this close to the team, what did the league think would happen? That the city would be able to cheer the Coyotes as if they still belonged there? I've tried my best to be a Coyotes fan over the years, and every year it wears a little more that they play in Arizona, that they don't wear blue and red and that the only things left from the Winnipeg days are the White Out, the inability to win a playoff series and Shane Doan.

Of course the fans were going to back the Oilers on Sunday. Of course they were going to cheer "Go Jets go," instead of something like "Let's go Coyotes." It's the rhythm of their heart beats. They did it at Manitoba Moose games. They did it at the 1999 World Junior Hockey Championships and again in 2005, despite the latter games being in North Dakota. They even did it at the 1998 Brier for fuck's sake. The only thing that could have made it worse was if the Coyotes came out wearing retro Jets jerseys. You can't taunt a fan base like this—it just isn't right. Especially when their only hope for a team now is someone buying the Penguins who can't stop thinking, "Go Jets go."

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**NICK FROST**  
Sports Writer

The Pandas soccer team has been on a major tear this season, winning their first four games after going undefeated in the pre-season. This weekend, they will look to continue their winning streak on the road against Regina—a team they defeated in exhibition play—and Manitoba.

However, despite the tremendous success that this team has already seen, they have had to battle through some close, hard-fought matches. Last Saturday, the Pandas side narrowly avoided a draw with the Saskatchewan Huskies after Claire Thomas netted the winner in the 85th-minute. The win was the Pandas' fourth one-goal victory of the season. The next day, the Pandas pulled out a 3-0 victory in the second game against the Huskies. According to head coach Liz Jepsen, the team needs to continue getting ahead of their opponents early to maintain their current wave of success.

"We need to finish more," Jepsen explained. "But I think that from last Sunday's game, we have proven to ourselves now that we can get three goals within a game. We're creating a lot of opportunities for ourselves—we just have to put the ball in the back of the net. That's something that we'll continue to work on."

A great deal of the Pandas' ability to win games this season can be credited to a strong, experienced midfield that has improved rapidly from earlier in the season when they were wracked with injuries.

"I think the biggest thing, from our first set of games is that our centre-mid has come together quite nicely," Jepsen said. "It's really quite a combined group effort—but to have that centre-mid really sorts things out and allows us to play a full game and utilize all eleven players on the field."

The first of two road games will



FILE PHOTO: NEAL WILDING

**TWO AGAINST ONE? I LIKE THOSE ODDS** Janelle Janis (in white) and her Panda teammates are a weekend sweep away from matching last season's win total.

see the Pandas battle the University of Regina Cougars (0-4-0). While the Pandas dispatched the Cougars 3-1 in the pre-season, they expect a much tougher Regina team this time around.

"I expect that, since Regina is young and has some newer, better players in, that they will be pretty gung-ho,"

Jepsen explained. “So I think it will just reinforce the fact that we need to finish early to give us a little bit of breathing space.”

On Sunday, the Pandas will travel to Winnipeg to face the University of Manitoba Bisons (1-3-0). This will be the first meeting of the season between the two squads, and Jepsen

believes that their defence will need to come up big to shut down the high-octane Bison offence.

"Manitoba will make us work on our defending," Jepsen said. "They have two very, very fast front runners, so we'll have to work with our defence on making sure that no opportunities arise for their strikers

to get free. We'll also work with them on defending one-on-one attacks, as well as preparing our keeper, in the unlikely event that they do get a one-on-one chance on her."

The Pandas hit the pitch at noon on Saturday at the University of Regina, followed by Sunday's game at the University of Manitoba at 11am.

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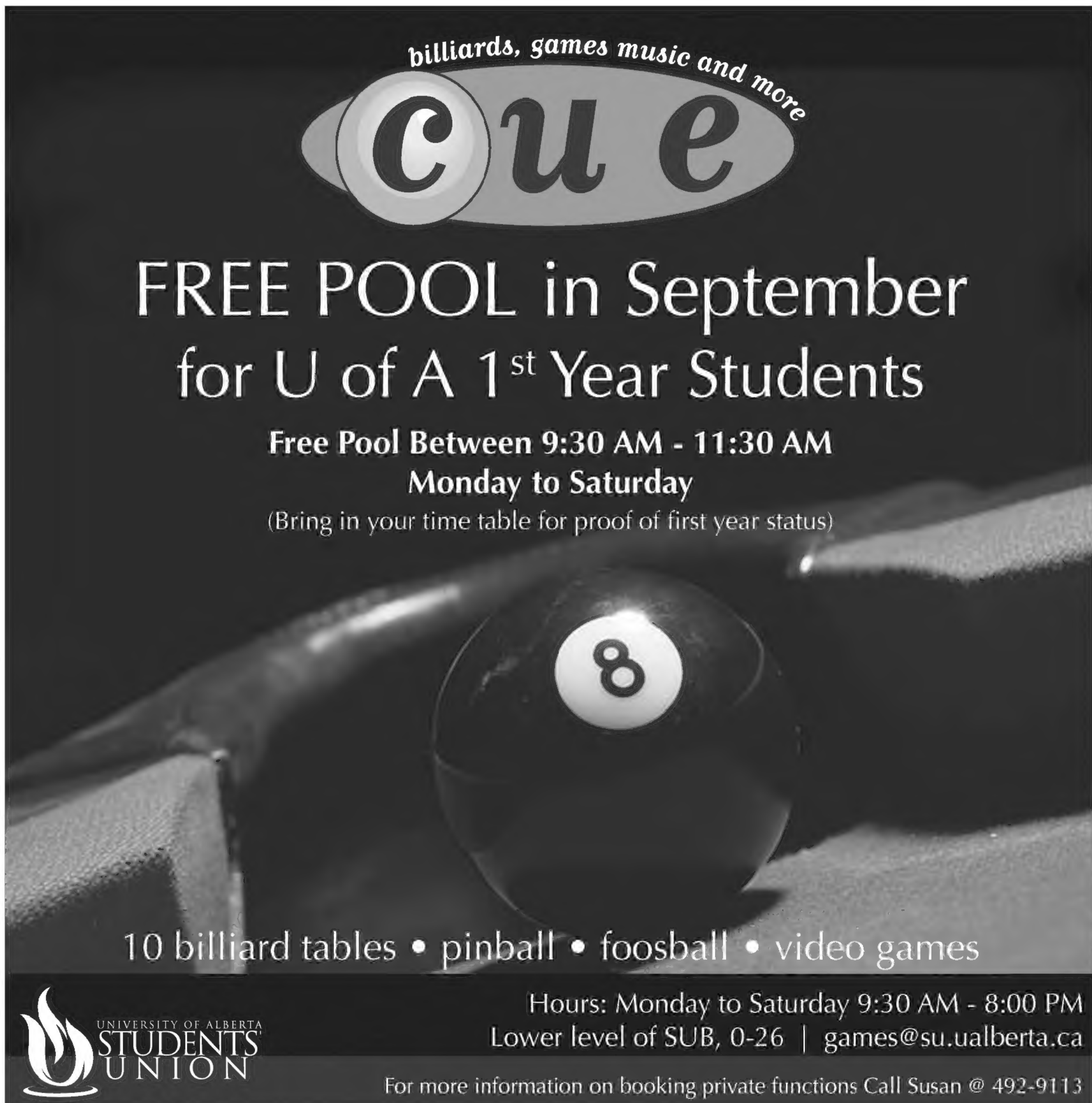
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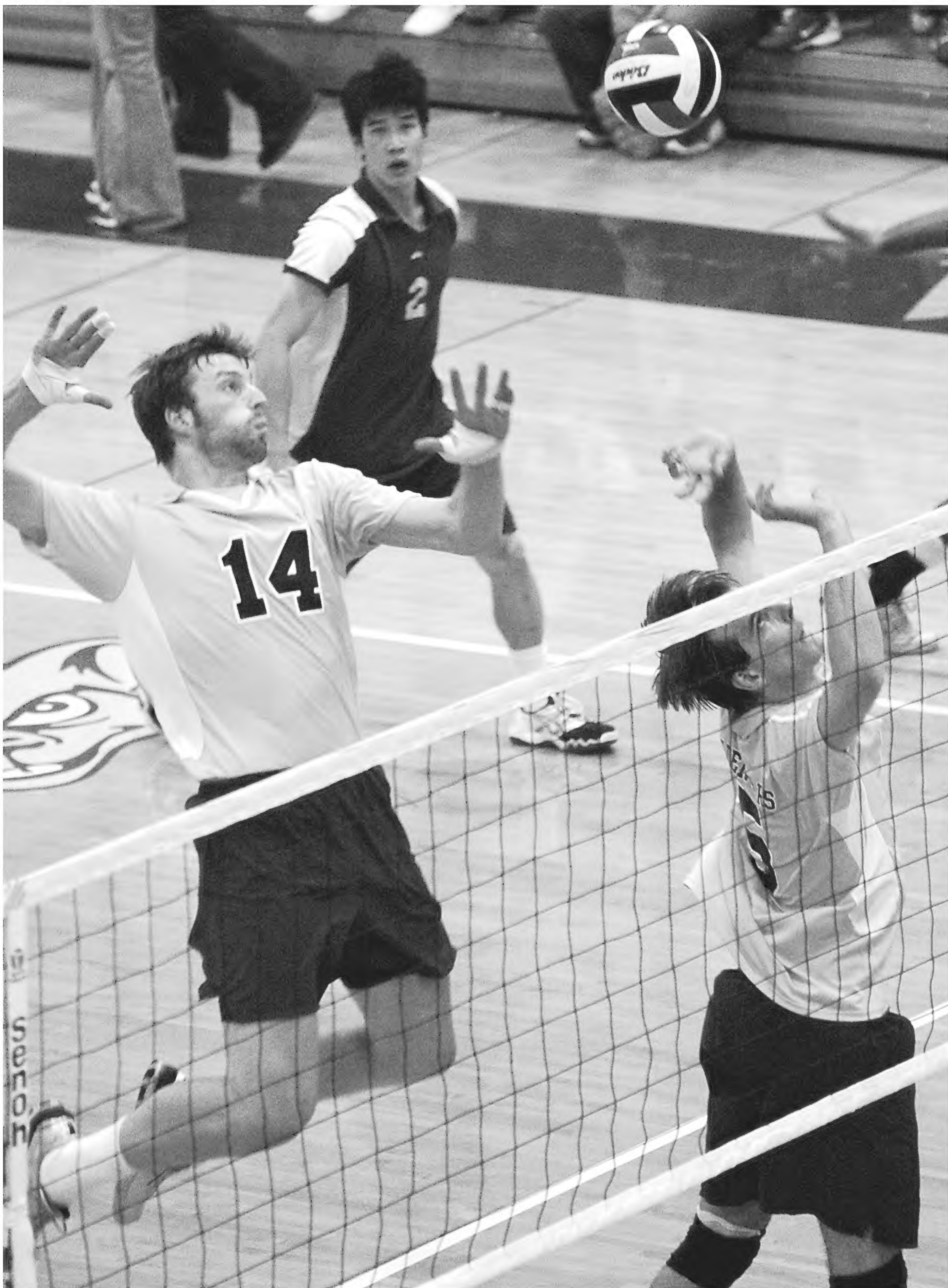
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WHAAA-BAMM Leo Carroll (14) and six others have departed the Bears, but the animosity for Trinity Western remains.

# Bears open season versus arch-rival TWU Spartans

ANDREW RENFREE  
Sports Staff

The upcoming match between Alberta and the Trinity Western Spartans is set to have plenty of pent-up animosity in what has arguably become the biggest rivalry in university volleyball over the last two seasons. Alberta doesn't have many returning players who have played against their BC foes, but Bears head coach Terry Danyluk still expects the rivalry to flare up this season.

"I think all the guys who played in the last game of the season against Trinity Western last year still have a bitter taste in their mouths," Danyluk said. "I'd hope that they'd come out wanting to play the best game possible whether they were on the floor for us during the final or not."

It's only the first exhibition match of the season, but this game has more significance than most pre-season forays typically do. Alberta and TWU have been the top two volleyball clubs in the country for the last two seasons, with the Bears claiming CIS gold with a victory over Trinity in 2005, and the Spartans avenging that loss the following year by upsetting the top-ranked Bears in straight sets for the title.

"We've been in the final the last

two years together, and we've had lots of tough matches against them," said Danyluk. "It's a rivalry. Whether it's the biggest, who can say that? We've had good rivalries with Manitoba and Saskatchewan over the years, but of late Alberta and Trinity are two teams that have been very good, and any time that happens, it's a rivalry."

The Bears will certainly have their work cut out for them this weekend having lost the bulk of their top players in the off-season. Nicholas Cundy, Leo Carrol and Brock Davidiuk all graduated last year, and Dallas Soonias and Alex Gaumont Casias chose to drop out of the Alberta program and play with the national team in Winnipeg this fall. TWU, on the other hand, has five of their starting six returning this year and they're coming off one of their strongest seasons ever with a national championship in tow. With such large gaps to fill before the season begins, Danyluk believes that teams might write-off the Bears this year.

"We've got some very good young players that shouldn't be underestimated," he said. "You never know how other people are thinking, though. I think they're all thinking, 'These guys are all in Winnipeg now,' but there's a good core of returning


guys from last year's group, plus the young guys that are very substantial athletes—hopefully no one will take them for granted."

There still might be roster cuts before the season begins, but for now there are eight new players on the roster from last year. A few of those players are coming with national and provincial experience from the summer including Ben Saxton, who was on the junior national team, Justin Merta, who was on Team BC, and Simon Lidster, who was on Team Alberta. There have also been some strong college additions in Craig Proudfoot from Grant MacEwan and Tim Gourlay from Red Deer College. Danyluk has also recruited two players from Norway to vie for a starting spot on the roster. He says that while his team is young, they still have strong volleyball backgrounds.

"I really like the potential that our team has, and there are lots of guys that are young guys but are good players and have good upsides," he said. "I'm really looking forward to the season. It's a different group of guys but it's a group that leaves me very excited."

The exhibition matches against the Spartans will go today and Friday in Langley, both at 5pm.

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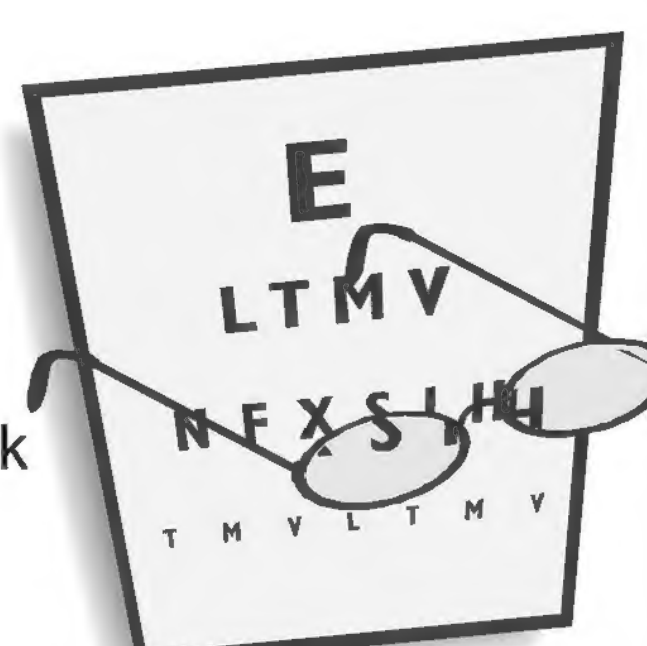

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## SOCIAL INTERCOURSE

### The Omega Theory

With Guests  
22 September at 8pm  
Starlite Room  
\$8 at door

The Omega Point is a mathematical theory that is said to prove the existence of both God and Heaven. Proposed by physicist Frank Tipler, it argues that the evolution of man is exponential and will thus give rise to an infinitely powerful artificial intelligence, allowing a virtual reality to be created where our history can be relived and the dead can be artificially simulated. What does this have to do with the progressive funk-rock quartet from Edmonton? Nothing! But it sure makes for a kick-ass band name!



### Amy Millan

With The Wheat Pool and Mayor McGa  
22 September at 9pm  
Sidetrack Café  
\$10 advance, \$12 door

Amy Millan from prominent Canadian rock group Stars will be venturing out solo to promote her recent debut, *Honey From the Tombs*. The singer-songwriter combines her vocal abilities from her work with Stars and Broken Social Scene with a pop-tinged country sound that will please all the soft-rock connoisseurs out there. She's touring with The Wheat Pool and Mayor McGa, who as far as we know has no relation to Mayor McCheese, mayor of McDonaldland.

### Cuff The Duke

With The Hylozoists and Storyboard  
23 September at 9pm  
Sidetrack Café  
\$12 advance

Cuff the Duke will hit the Sidetrack Saturday night, bringing more country-flavoured rock to the Café to promote their self-titled sophomore album. But wait: how exactly does one cuff a duke? Go to the show to find out! Note: It's highly likely that you won't actually find out this information by attending the concert.

### Spread Eagle

With the Fat Dave Crime Wave and LDF  
23 September at 8pm  
Starlite Room (18+ only show)  
\$8 at the door

The hardcore punk-metal band Spread Eagle will be busting heads and taking names in the Starlite Room this Saturday. The group has referred to their music as "sleazy," "devil-fuelled" and "kick-ass." In fact, they have a half-naked woman on the cover of their album, leaving little to the imagination of what to expect from Spread Eagle. My guess: Rachmaninov and Stravinsky covers.

### 5th Annual Leonard Cohen Night

23 September at 8pm  
La Cité, 8627 - 91 St.  
\$22 from TIX on the Square tickets

Hosted by the Cohenights Arts Society and the first Edmonton Poetry Festival, Leonard Cohen Night will feature several acts from local singers and poets to celebrate the famed Canadian troubadour's 72nd birthday. When the night's over, it's highly likely that many of the lyricists, wordsmiths and *artistes* from this cultural staple will overflow into the Starlite Room to catch the climax of the Spread Eagle concert.

JOHN KMECH  
Thinks he's so funny



PHOTOS LEFT AND RIGHT: PHIL HEAD CENTRE PHOTO: MERCURY GUO

**THE POWER OF THE PEN** Camilla Gibb's residency will allow her to churn out another novel, and at the same time, assist aspiring writers at the U of A.

# The writing's on the wall

For Camilla Gibb, this year's Writer-in-Residence, becoming a novelist was in her blood all along

ELIZABETH VAIL  
Arts & Entertainment Staff

Camilla Gibb, the author of *Mouthing the Words*, *The Petty Details of So-and-So's Life* and *Sweetness in the Belly* is having a fine time settling into her post as the University of Alberta's newest Writer-in-Residence. Although she's a bit wary of Alberta's famously frigid weather, the 38-year-old novelist is eager to listen to the stories about the province during her semester-long stay.

"I imagine a lot of students [at the University] come from Alberta, and they'll have a world of stories to tell," Gibb says. "It's such a young province, and in terms of our national literature, it's under-represented. I'm interested to see what kind of stories come up."

Having previously worn the Writer-In-Residence cap at the University of Toronto, Gibb now has an experienced method of helping budding novelists discover their inner Hemingway.

"My first act is one of encouragement and of applauding anyone who's got the guts to put their words to the page, because writing is a reflection of some kind of interior universe, and it's hard to reveal that to the public," she explains. "Then I work at giving feedback that's constructive. I think if anyone's coming to see me it's because they're looking for ways to improve what they're trying to say. My job is not to tell them what to say, but to enable them to find the tools, find the confidence to say what it is they hope to say."

Gibb has nursed dreams of being a writer

since childhood, but she was discouraged from it in high school. "I actually remember my high school English teacher saying to me, 'That's all fine and good, but what are you going to write about? You're 18; go and get a life,'" she laughs. "It was patronizing, but at the same time, it almost gave me permission to do other things because he said, 'Ultimately, you'll have more to bring to the page.'"

**"I actually remember my high school English teacher saying to me, 'That's all fine and good, but what are you going to write about? You're 18; go and get a life.'"**

CAMILLA GIBB

Gibb found herself pursuing social anthropology instead, eventually getting her PhD at Oxford University in 1997. However, her desire to write couldn't be so easily swept under the rug. "I took the academic life really seriously," she insists. "I thought that was what I was going to do, but this writing bug just kept biting at me. It kept getting noisier and noisier. I had to pay attention to it."

Finally, one summer, she sat down to write, and what started as a short story grew and grew until it became *Mouthing the Words*, her first novel. "I didn't even know it was novel, I had to ask if it was a novel," she admits. "I'd never met

a writer, I didn't know anybody in publishing, so I went to a friend, and the first question I asked was, 'Do you think this is a novel?' It was that rudimentary. Then once she assured me it was a novel, I thought, 'Well, where do novels go? Hopefully one publishes a novel.' So I went to a very small press, and that was the first time I worked with an editor, and that small press published my first novel."

Thomas Wharton, a professor of Creative Writing at the University of Alberta, is pleased that Gibb was the next author chosen for the mentoring position.

"I see her in [*Sweetness in the Belly*] taking on all sorts of big themes about history and so on, and telling a story about these people caught up in these bigger historical events, which I always think is a very ambitious thing to do. She pulls it off very well," he enthuses. "I think she seems to be a very easy person to talk to. I'm going to be encouraging people, especially students, to go and talk to her because her story is very fascinating. It's a wonderful story for student writers and beginning writers to hear, that somebody just kind of launched into writing, they wanted to do it and they pursued it, and I think she makes a good role model."

When she's not mentoring, Gibb will be working on the first draft of her next novel, about a group of people sent into exile for falling victim to a mysterious disease. During the next few months, though, she's open to whatever comes her way. "[Writing's] not an easy life and it's not a sensible one," she explains. "I don't think sensible people choose to be writers, I think writing chooses them."



# Singing it and winging it

## Danny Michel

With Five O'Clock Charlie and Colleen Brown  
Friday, 22 September at 8pm  
The Powerplant

LACINA DESJARLAIS  
Arts & Entertainment Writer

Music is life for Danny Michel, so it came as no surprise when the charismatic singer said that he'd driven through a Saskatoon snowstorm in order to continue the Alberta leg of his cross-Canada tour.

However, finding his way out of a blizzard is the least of Michel's accomplishments. In the past year, the singer-songwriter received his first Juno nomination for Best New Artist, and in June released his new CD *Valhalla*, which has been making waves with fans across Canada.

"[*Valhalla's*] more focused and simple," Michel says. "I wanted to harness my music and not jump from style to style."

Indeed, Michel's new album does seem to vary from his previous works. He's chosen to concentrate on one distinct musical thread without skipping between genres, producing a sound that can best be described as an eclectic mix of folk music and pop rock. Most critics, though, have dubbed Michel's music indescribable, but that's only because a great deal of his lyrical inspiration has been drawn from his own life and the events of the world around him.

"My brothers and I grew up listening to everything, but we especially listened to a lot of punk rock, like the Clash," Michel says.

While The Clash may have helped drive Michel to become a singer, his love for producing seems to stem from unknown origins. Michel recently took



a break from his own endeavors to produce the new AA Soundsystem CD.

"I like finding cool little bands that need some help," he says of his work with the group. "I like singing and producing equally, and you've gotta love what you do in this business."

If this comment is any indication of his future intentions, it seems that we'll be seeing his name on the marquees and in the production credits a lot more frequently.

Besides showing off a new musical style at his next stop, the Powerplant, Michel will also give fans the chance to experience Michel's new show format.

"I used to plan out the shows and

now I walk out and just sort of wing it," Michel says. "I feed off the crowd and let them shout out what they want to hear."

In the past, fans have hailed Michel's shows as being an interesting mix of his own music and covers of other artists, particularly David Bowie. At his last performance in Edmonton, the folk singer even pulled out his cellphone on stage and started jamming away with it, and according to Michel, things won't be any less crazy this time around.

"I like playing Edmonton because the crowd is fun and energetic, and that's always awesome," Michel says.

# Girls just wanna wear pink

New *Sesame Street* character, Abby Cadabby, not some Hilton-esque ditz



KELSEY TANASIUK

Ten to four. Until recently, that was the ratio of boy-to-girl lead characters on the classic children's program, *Sesame Street*. But one fateful day—also known as 14 August, 2006—the masterminds behind everyone's childhood favourite decided to add a new young lady to the cast.

Enter Abby Cadabby: Princess of Pixie Dust, Empress of Pink and now Queen of Controversy. Abby is the daughter of Cinderella's fairy godmother, a cotton-candy coloured three-year-old dressed in mounds of crinoline. With glittery pink and purple hair, a face full of freckles and makeup tips stolen off Mimi from the Drew Carey show, it's obvious, right off the bat, that Ms Cadabby is the ultimate girly girl.

And thus, the vultures of criticism and the protectors of all things feminist swoop in.

Abby was immediately slammed for being a stereotype. Apparently, she's just a little too pink, sparkly and Paris Hilton for some people to stand.

With her catchphrase being "That's so magic!" even though she's a bit magically incompetent for a fairy, some say this ditz image isn't one they want for their children.

**Sometimes girls actually want to wear pink, paint their nails and have a massive shoe collection. Does this make them any less intelligent?**

Excuse me, but this is in fact a Muppet we're talking about, a Muppet the creators have decided to be three-years-old. Since when is a youngster not allowed to make mistakes?

Moreover, isn't it a good thing that the multi-colored puppets children spend so much time watching are teaching them that making a mistake or two is acceptable? The character of Abby came from a place very different from *Sesame Street*, namely Fairyside, Queens. She's in an entirely new environment, and thus doesn't necessarily understand her surroundings. I would say that being a bit confused would be a pretty standard reaction for a preschool child.

Feminism is supposed to be about having the freedom as woman to choose your own path. However, parents have recently been trying so hard to keep society from pigeonholing their daughters that they've ended up trapping them. Sometimes girls actually want to wear pink, paint their nails and have a massive shoe collection. Does this make them any less intelligent? Any less independent and capable of running their own lives? Interviews with groups of preschoolers led to the creation of Abby Cadabby, and the little girls of this world asked for a pink fairy friend on their favourite show. Isn't it right to give it to them?

In addition to all this, *Sesame Street* has tried to create non-stereotypical female characters before, like the orange monster called Zoe, who carries around her pet rock and drives the Zoe-mobile. However, it wasn't until they stuck her in a tutu that little girls actually started to like the tomboyish pile of fur.

It's a girl's right to choose if they want to be a doctor, a football player or a pretty, pink princess. It's no one's right—media, society, parents or otherwise—to change that. I, for one, hope that Abby Cadabby keeps her place on *Sesame Street*. The tomboys can keep Zoe, because I'm sticking with the fairy.

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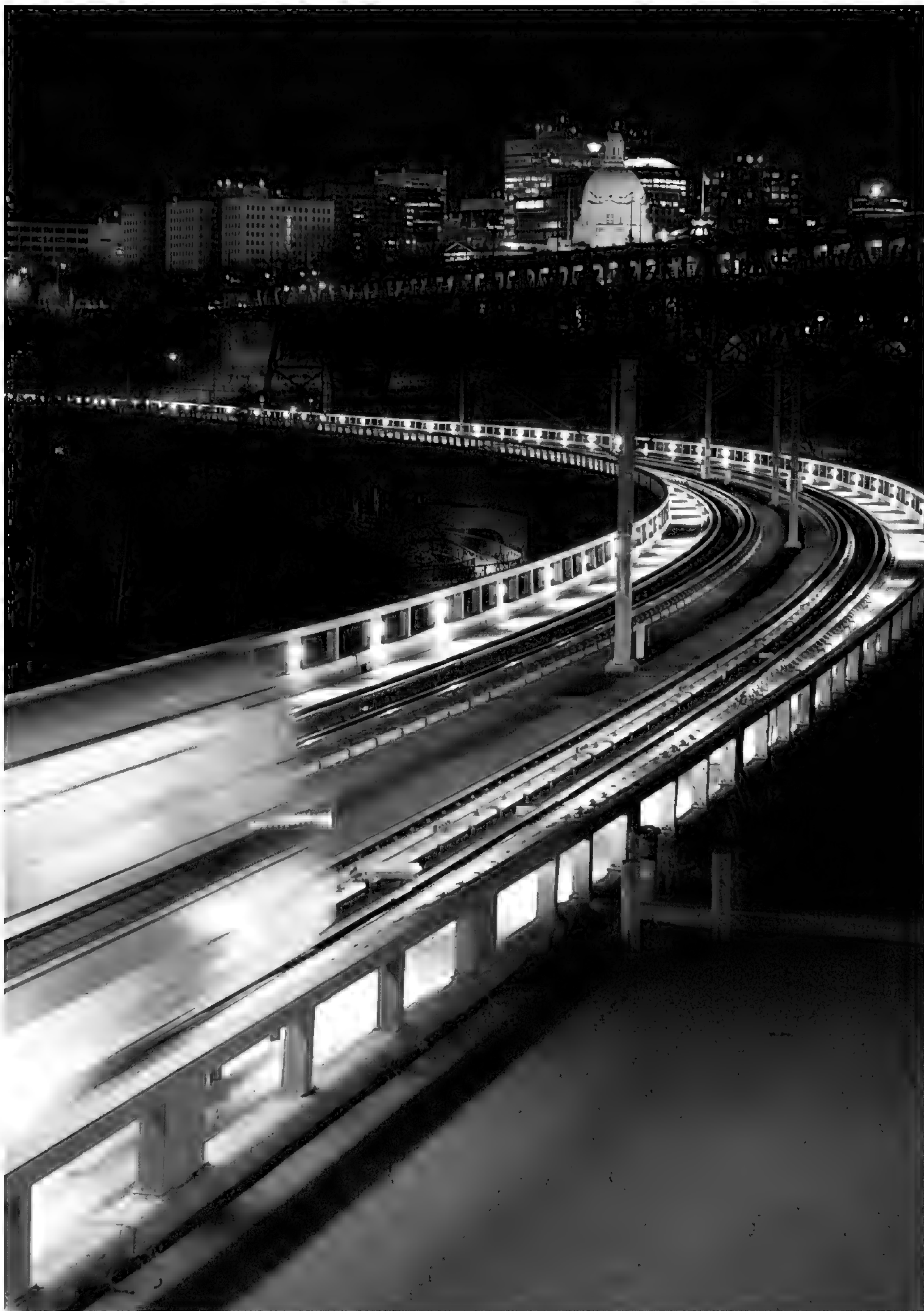


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# THE GATEWAY

volume XCVII number 6 ♦ the official student newspaper at the university of alberta ♦ www.gateway.ualberta.ca ♦ thursday, 21 september, 2006



FILE PHOTO: BEN BEGLEY

**ZOOM ZOOM ZOOM** U-Pass negotiations continue to accelerate with ETS ready for a September 2007 implementation.

## St Albert first to put in for U-Pass

NATALIE CLIMENHAGA  
Senior News Editor

A commitment from St Albert City Council on Monday to subsidize a universal transit pass at \$90 is being hailed by student representatives as a major stepping stone. And, after two years of lobbying, they're optimistic Edmonton City Council and Strathcona County will soon follow suit.

"Six months ago Edmonton City Council was still talking about implementing a U-Pass at \$120 and not subsidizing it for students at all," Student Union President Sam Power stated.

"St Albert's proven itself as a leader in the U-Pass project by being the first municipality to approve the \$90 we've been lobbying for," Vice-President (External) Dave Cournoyer said.

U of A students had approved a U-Pass—which would give them unlimited access to transit in the three city districts—at a mandatory fee of \$60 per term per student in a 2004 referendum. But because Edmonton Transit System (ETS) had calculated operating cost of running the U-Pass to be \$120, SU representatives were left to find outside financial support to fund that gap.

And, while that referendum's mandate ended last April, negotiations for subsidies continued throughout the summer, with the SU indicating they perceive the best U-Pass deal for students to fall between \$60 and \$80.

[A subsidy from City Council to bring the U-Pass to \$90 has] been requested by the U of A Students' Union—it's what they want and it's what they feel that everybody will vote for but nobody's guaranteed anything yet," City of Edmonton's Transit and Public Works (TPW)

Chair Ed Gibbons explained.

TPW's budgetary meeting to determine how much the City of Edmonton should be expected to contribute to the U-Pass project was set to take place on 19 September, but according to Power was moved to 3 October after University Administration failed to properly outline their commitment to the project.

"Transportation and Public Works asked them to submit what their financial contribution to the U-Pass would be and they were unwilling to do that in public," Power said. "They don't want the City's input into subsidization to be dependent on what the University is putting in."

**"St Albert's proven itself as a leader in the U-Pass project by being the first municipality to approve the \$90 we've been lobbying for."**

DAVE COURNOYER,  
SU VP (EXTERNAL)

While Gibbons explained there would be no further delays once Grant MacEwan and the U of A's administrations clarified their stance on the U-Pass.

"I hope that we have all the information and that the two administrations have worked hard enough that it will go forward," Gibbons said. "I've got no reason to put this off except for having improper information from them."

PLEASE SEE U-PASS ♦ PAGE 4  
ALSO SEE KNOECHEL ON PAGE 9

## Mold and mess meet arriving I-House tenant

SCOTT LILWALL  
Deputy News Editor

Moving into residence at the beginning of the fall semester can be a chaotic experience, as students try to unpack their belongings while preparing for classes. But at International House, one student found her room to be an ordeal in itself.

"There was mold all over the bathroom, and urine all over the floor in there. It hadn't been cleaned. The carpet was stained and dirty all over," Elena Wee explained, describ-

ing the state of the sixth-floor room when she moved in over the Labour Day long weekend.

"You expect a certain level of cleanliness," she added.

Arriving from Vancouver on Sunday, 4 September, Wee says that she was disappointed not only with the room, but also with the response that she got from the building's administration.

"I asked about being moved into a different room. There were empty rooms across the hall, but they said that they had already been assigned

to others ... [It was] very much 'Take it or leave it,'" Wee said.

Residence Services offered to put her up in a room in Lister Hall until the assigned lodgings could be properly cleaned, but she opted instead to spend the next few days with a friend off campus until she could move into the residence.

Sarah Garskey, Residence Coordinator for International House, explained that it wasn't possible to move Wee into another room in the building, as all the other spots had already been assigned to other students to move into.

**"There was mold all over the bathroom, and urine all over the floor in there. It hadn't been cleaned. The carpet was stained and dirty all over."**

ELENA WEE,  
I-HOUSE RESIDENT

"Unfortunately, there was no where else she could stay," Garskey said. "Of course, if one of our residents has a complaint, we will do everything we can to address it, but we couldn't this time."

Upon returning to the room later in the week, Wee said that she still had to spend an afternoon cleaning before she was satisfied with the dwelling.

"I think there should be a better check on the rooms, and that students should be told to keep it at a certain standard," Wee said.

PLEASE SEE I-HOUSE ♦ PAGE 3

### Inside

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### Jet-set Lament

The Winnipeg Jets flew off to Phoenix over ten years ago, but a one-game exhibition in the 'Peg was dumb.

SPORTS, PAGE 15



### Digging her new crib

Camilla Gibb, this year's Writer-in-Residence, is excited to share her story with aspiring U of A writers.

A&E, PAGE 18



# Ultimate Power Duo a liquor-bred trio



**Ultimate Power Duo**  
*We're in Control Now!*  
National Hearing Lab  
www.UltimatePowerDuo.com

JOHN KMECH  
Arts & Entertainment Staff

Over twenty years ago, the great Frank Zappa asked if humour belongs in music. Clearly, Ultimate Power Duo answered yes. Kicking their album off with the inspiring, child-abuse themed rallying call of "Lock up your daughters and beat up your sons!" these guys throw down the rock while chipping in a healthy dose of laughter.

Opening almost every song with an old-school punk countdown, the Power Duo play thrashy, three-chord tunes that are heavily influenced by the early British punk movement, without all the anarchy or heroin. Throughout the yells of, "Whoa-oh" and "Yeah!" there's the occasional message, ranging from the importance of moon formations and German cab hailing.

Although any real political angle gets lost in the silliness, the group makes a strong entrance to the Canadian punk scene with their classic sound.

## Ultimate Power Duo

With Rake and Chunk  
23 September at 8pm  
The Powerplant

JOHN KMECH  
Arts & Entertainment Staff

If absolute power corrupts absolutely, does that mean that the Ultimate Power Duo corrupts ultimately?

"Absolutely," quipped ScottRP, the Saskatoon-based rock trio's guitarist and vocalist.

But wait: aren't there also three of them? That's right, this Power Duo seats three and they aren't afraid of being confusing. Being a power trio hasn't even crossed their mind, since the band formed in 2003 over 40 ounces of nine per cent liquor, which Scott insisted was the best way to start a band.

"Since nothing we do really makes sense for us, to have a Power Duo we needed to have three members," ScottRP deadpans. "It's a Saskatchewan thing."

"We just stand in my living room with three to four Colt 45s and shoot the shit, which eventually turns into song ideas. We booked our first show with three songs. From there, we got smaller opening gigs and eventually made it to New York, all across Canada, and to the Warped Tour."

The Duo knew from the beginning that they wanted to play punk, but they didn't want to get grouped in with what they felt was a watered-down version of the art. "We discovered that we had a mutual admiration of punk

but we didn't want to get grouped with Simple Plan, who at the time were considered punk," RP explains.

So what happens then when you don't fit into a specific genre? Create your own. That's what the Duo did, christening themselves the prodigies of "Demolition Rock."

"To us, it sounds more punk rock. It's one part rock, one part punk and one part conspiracy," Scott notes.

The sound of demolition rock can be described as a unique revival of back-to-basics, '70s-influenced punk in the vein of the Ramones or the New York Dolls, but Scott claims that growing up in Saskatoon has influenced their music significantly.

"I just knew that I wanted our music to be really rhythmic, so that I could go out and just play," he says. "I don't want to be a shredder and think about pentatonic scales. I'd rather have gin and tonics."

The trio—err, Duo—is responsible for some of the most creative song names this side of the Atlantic, which makes reading the cover of their first full-length album, *We're in Control Now*, an interesting venture before you even pop in the disc. Ranging from "Ultimate Power Duo Breaks Your Stuff and Keeps It!" to "Ultimate Power Duo vs. Optimus Prime, Round 1" and "Do Electric Sheep Dream of Ultimate Power Duo?" ScottRP tried to determine the exact origin of their humorous titles.

"They're just these interesting situations that make us laugh," he says. "It was a way to get people to hear our name twice. We just wanted people



on the radio to introduce our songs, like, "Here's Ultimate Power Duo with 'Ultimate Power Duo ... and the song name.'"

Anything seems to go for this Power Duo. Off-the-wall antics seem to be in their mandate, but there's still one question to be asked: if everything is fair game at any given time, then is

safe to assume that the Power Duo is a group of nerdy science-fiction fans, and we can expect a round two against Optimus Prime?

"I think so. The Riz [bassist] and I are big, old, cheesy sci-fi fans," Scott laughs. "Comic books, sci-fi and superheroes, all that crazy shit, which seeps into our brains and ends up on our CDs."

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## Honky tonk walls, paintings

### Honky Arts Association

15 September to 14 October  
Latitude 53 Contemporary Visual  
Culture Gallery

EDMON ROTEA  
Arts & Entertainment Staff

While many artists prefer to paint on the traditional canvas, one Edmonton-based artist dares to defy the limits of conventional artistic techniques. Up-and-coming artist Robert Harpin would rather paint walls—at least for his latest art exhibit titled the *Honky Arts Association*, which is currently on display at the Latitude 53 Contemporary Visual Culture Gallery.

“The most unusual [technique] I employed is painting directly onto the walls,” Harpin says. “For me, painting on the walls is far more aggressive and in-your-face than painting on a canvas. It incorporates the space and anything else in it. A painting only moves as far as the frame,” Harpin explains.

The installation-based work will concern themes of culture and gender, and Harpin’s work will explore ideas including masculinity, feminism, queer culture, cultural roles and

subcultures. The installation will also run concurrently with another project—James Prior’s *Family Fable: Masculine Interpretations In A Post-Feminist Era*.

Some viewers may take offence to the subjective meaning of Harpin’s work, yet the young artist forges ahead with artistic freedom and expression through the formation of his socially-conscious work.

“I started it as a collective so that I could operate as an artist with relative anonymity,” he continues. “The collective also allows me to explore certain topics that could be seen as sensitive without having my name directly attached. I feel that’s what *Honky Arts Association* is.”

Like other art exhibits, Harpin’s work is entirely subject to interpretation and meaning. His work, which isn’t attempting to deliver any overt social or moral statements to the casual viewer, incorporates the use of signs and symbols in an attempt to deconstruct the aesthetic.

“I’m not trying to make any particular statement to the viewer,” Harpin says. “I want to leave the viewer guessing at what exactly I’m trying to convey. By

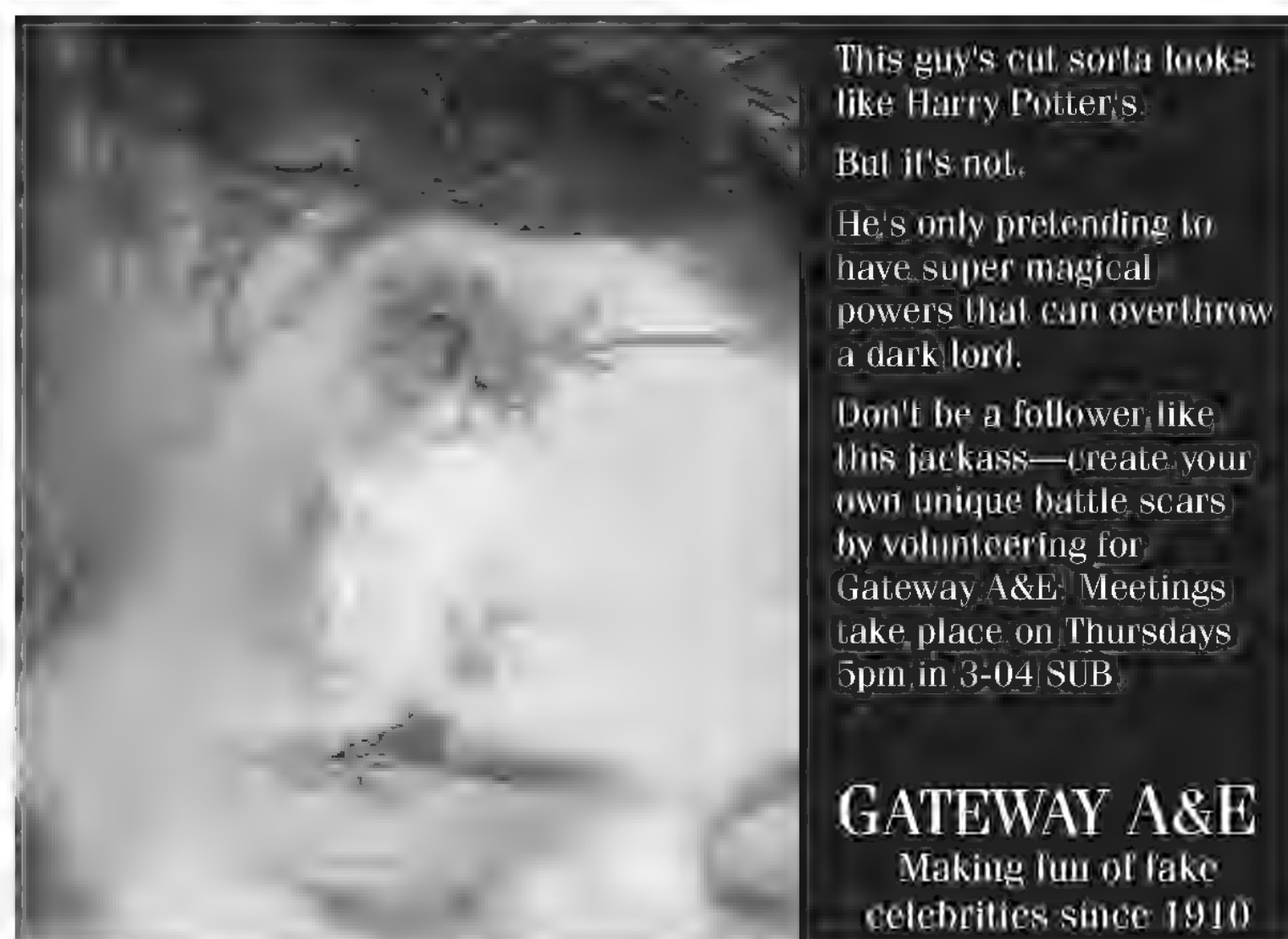
creating a show full of signs that have no particular meaning or conflicting meanings, I want the viewer to think that he or she is privy to something private without any overt messages.”

While Harpin remains confident about his exhibit, the preparation for his work was not without challenges. For Harpin, who graduated with a Bachelor of Fine Arts from the Alberta College of Art and Design, it’s not just about what kind of work he should create—it’s also about which works he should showcase.

“I always have trouble deciding what to include and what to exclude,” he says. “I try to make too much work for a show so that I can decide how everything will look and what I want to say when I get to the space. With installation, you might have an idea in your head, but it’s ultimately the space and the amount of time you have to install that decides the final product.”

Despite this concern, though, Harpin has a jovial warning for other artists and artist collectives.

“The *Honky Arts Association* is preparing for a hostile takeover of the Edmonton art community. Prepare yourselves,” Harpin concludes.



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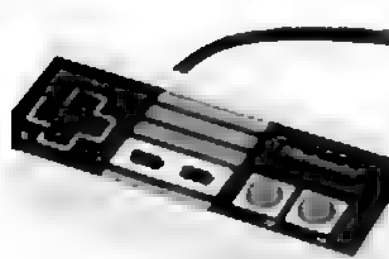
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## Wii are the Nintendo champions

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### CONTROLLER FREAKS

As of last week, the industry has been buzzing over the new information that Nintendo has revealed about its upcoming console, the Wii. Over three separate conferences in Japan, the UK and America, Nintendo gave specific details about its coming launch, including release dates, launch titles and much more.

Let's get the most important stuff out of the way first. The Nintendo Wii will be released on Sunday, 19 November for the suggested retail price \$249.99US. Inside the package will be the console and a single Wii-Mote controller with Nunchaku peripheral (an analog-stick controller attachment) along with the game and tech-demo *Wii Sports*, marking the first time Nintendo has had a pack-in game since the SNES.

Nintendo also announced pricing for their highly touted virtual console, which allows for Wii owners to download every first-party game Nintendo has made. NES games will cost \$5;

SNES games \$8; N64 games \$10. Borrowing heavily from Microsoft's point system, Nintendo will use Wii points to distribute its virtual console games, with \$1 representing approximately 100 Wii points.

Nintendo has organized every aspect of their console into different Wii “channels.” So far, eight have been announced, allowing things like gaming (for both Wii and Gamecube games), shopping, and profile management. The latter, dubbed “Mii” works similar to Microsoft's Gamer Card feature, and functions uniquely with different games.

As for launch titles, Nintendo has promised about 20 for the 19 November date, including the highly anticipated *The Legend of Zelda: Twilight Princess*, as well as at least 17 other third-party titles, like the new *Trauma Center*, *Call of Duty 3* and *Red Steel*.

The actual launch date is very interesting; with it being so soon after Sony's heavily under-shipped PS3, it's possible that many gamers with that extra \$600 will take a chance on Nintendo instead of waiting an untold amount of time for the next shipment.

It is a bit curious, though, that the Wii packaging only comes with one controller. Since the console was

announced, Nintendo has been hailing it as a “market-expanding” system, bringing in people who don't usually play video games. It's understandable that Nintendo wouldn't necessarily want to shell out an extra controller for every console they sell, but charging an extra \$70 for the Wii-mote/Nunchaku tandem may turn away some potential customers who are hoping to play with friends.

That said, the rest of Nintendo's pricing is pretty much dead-on. Compared to its competitors, the Wii seems like a bargain. The virtual console games are also priced very well; paying only \$10 for *Ocarina of Time* is a delightful prospect. The virtual console's level of success may depend on whether or not it supports online multiplayer, something Microsoft has already done with the classic games on Xbox-Live.

In the end, buying the Wii at launch may be like buying its potential. While many of the launch titles use the Wii-mote's motion sensing in interesting ways, some of them just seem like an obligatory afterthought. The real question is whether or not third-party developers are actually going to make proper use of this potential. Only time will tell, but it's a safe bet that the Wii will have to depend on Nintendo-developed games for the first little while.

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## GATEWAY A&E

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Arts & Entertainment Writer



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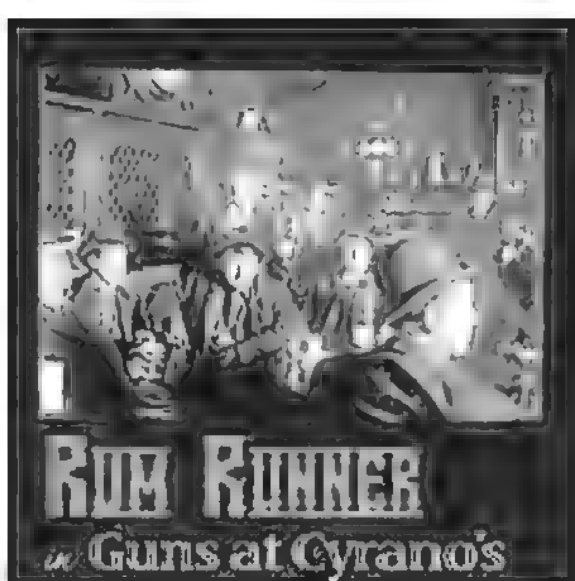
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Arts & Entertainment Writer



### Florence K

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LISA OSTROWSKI  
Arts & Entertainment Writer

Luke Gustafson is an artist who wears his influences on his sleeve—at least that's how it seems with the first few tracks of *Let The Record Show*, his first official album under the Ghostrain pseudonym. The Ontario native's debut is heavy with blues-folk revelry, and the wisps of artists such as Leonard Cohen, Tom Waits and Bob Dylan can be found lingering within every song.

Starting with the melancholy blues-strum of "Let the Record Show," Ghostrain immediately mimics antecedents playing up the typical "sad man with a guitar" archetype. As the album progresses, Gustafson maintains the single-minded blues-folk ruse for another few tracks before his creativity begins to wander.

While *Let The Record Show* could have remained a decent album within these parameters, it's Gustafson's experimental tendencies during the album's second half that really set it apart. Tracks like "The Modern Age" find Ghostrain toying with organs, synthesizers and funk influences to augment his somber atmospherics. This playful adventurousness provides multi-faceted depth to some otherwise straightforward, mopey music.

By letting his artistic leanings take the reigns, Gustafson has not only created an album that must be listened to entirely, he has also broken the cycle of mimicry so common among contemporaries.

Many years ago, awkward high-school kids started setting their frustrated, lovesick poetry against drums and guitars and calling it music. Emo rock was thus born.

Like it or lump it, *Until We Lay This To Rest* by Lives Of Many represents either everything that's right or everything that's wrong with this genre.

At its best, *Until We Lay This To Rest* isn't all that bad: it's compellingly melodic and manages to explore a narrow range of human emotions fairly deeply. Every now and again, it reaches out and grabs listeners' attentions, making them notice something small, yet intriguing: a single

lyric, a deep-thoated growl or a well-executed bit of guitar harmonics. More often than not, though, what the listener will notice is an overwhelming urge to hurl their CD player across the street, mostly due to the band's attempt to follow in the footsteps of other eccentric bands.

In the end, this album comes across as little more than clichéd and emo-driven, made by a bunch of kids trying desperately to not sound like Good Charlotte. For those looking for something to obliterate brain cells with while waiting for the next Arcade Fire album, *Lives Of Mary* may hit the spot. For the rest of us, not so much.

Nice. Upon first glance, nice appears to be a positive word. However, one must wonder whether serious musicians would appreciate their music described with such an adjective. Words like innovative or ambitious would surely be preferred, but in the case of My Architects' debut album *Grand Designs*, their music screams nice—or rather, politely suggests it.

Acoustic guitar provide the rhythm, while clean electric guitar riffs offer an unobtrusive hand under the soothing, British-accented vocals of lead singer Aid Burrows. Songs flow by without incident, preventing listeners from getting distracted by other stimuli, and making them forget for a moment

that they ever put in a CD. The only really jarring moments are caused by abrupt endings. Instrumental song "Keystone" just starts to get going when it ends at the 1:35 mark. Then, the album itself ends, after only nine songs and thirty-two minutes. It's all a bit underwhelming.

*Grand Designs* is an appropriate title for the Warrington, England band. When planning it out, My Architects likely had grand designs for a groundbreaking new album that would turn the world on its head. Instead, the CD turns the world on its side, puts its head on a pillow and beckons it to curl up with a good book while relaxing music plays in the background.

After five years of constant hard work and unrest within the band, *In Guns At Cyrano's* represents a step towards success for Calgary-based Rum Runner. Although the outfit has gone through scores of guitarists and various other fill-in musicians, their latest album doesn't show any scars; in fact, they've seemed to gel and play like a well-oiled unit. *Guns at Cyrano's* is technically the group's third album, and judging by its cohesiveness, everyone's definitely settled comfortably into their musical identities, despite the problems they've encountered in the past.

It's no real secret that Rum Runner hails from southern Alberta, as they

grab ahold of old-school punk and infuse it with a shot of good ol' bluegrass. Some tracks are permeated with the classic sounds of punk rock, while others make you want to strap on your cowboy boots and join the nearest hoedown.

If The Dropkick Murphys had a love child with Edmonton's very own Captain Tractor, the result would inevitably be Rum Runner. So if you love punk rock and have a craving for some eclectic sounds, these are your boys. But don't take my word for it: Rum Runner is rolling into Edmonton's Sidetrack Café on 10 November, so get out there and check them out for yourself.

On her sophomore album, *Bossa Blue*, Florence K attempts to impress all with her mastery of five languages. Her distinctly atmospheric sound works well to romance the listener, though it seems she's sometimes attempting to do too much. The number of different styles she tries to incorporate, in addition to the number of tempo and mood changes between songs, ultimately leaves the listener feeling confused. One doesn't know whether to dance, feel heartbroken or eat copious amounts of nachos.

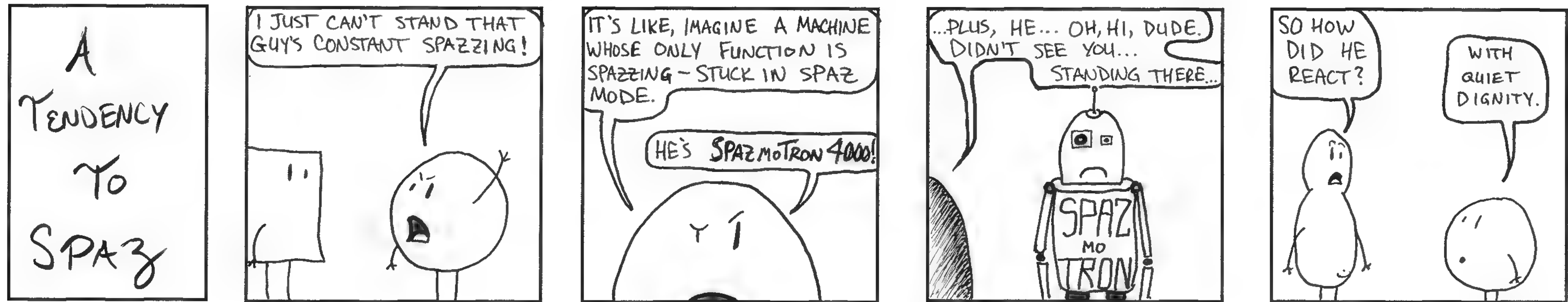
Though her website claims that her passion for music was "ignited in utero," the opening lyrics to "You

Won't Believe Me" prove otherwise. She coos, "You say I hurt you/ You say I did you wrong/ but I didn't mean to break your heart in two." Let's point out, first of all, that the thought of anything being ignited *in utero* horrifies me. Second, if she truly has had music pumping through her veins for that long, why are her lyrics so clichéd?

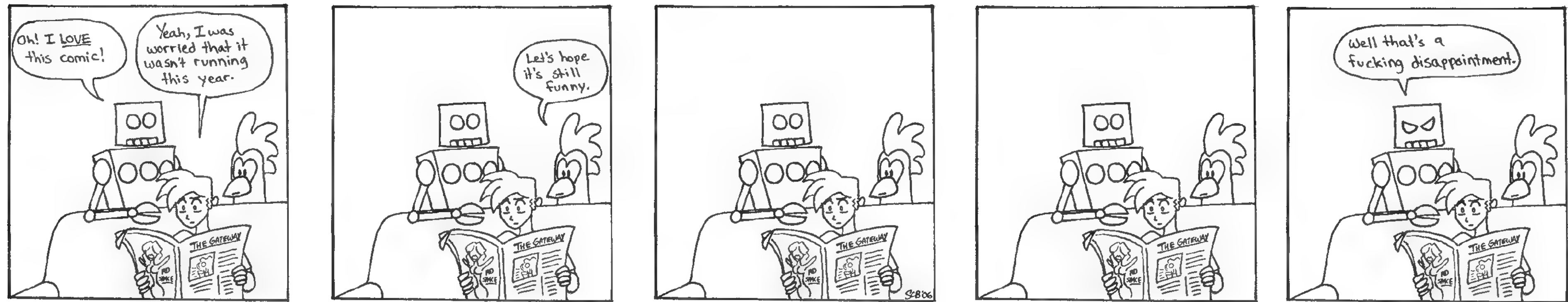
All things considered, this is not a terrible album; in fact, it's easily tolerable. If you want something fun to listen to, consider Florence K. If you're looking for tired song ideas in more languages than you really need, this is the album you've been waiting for.



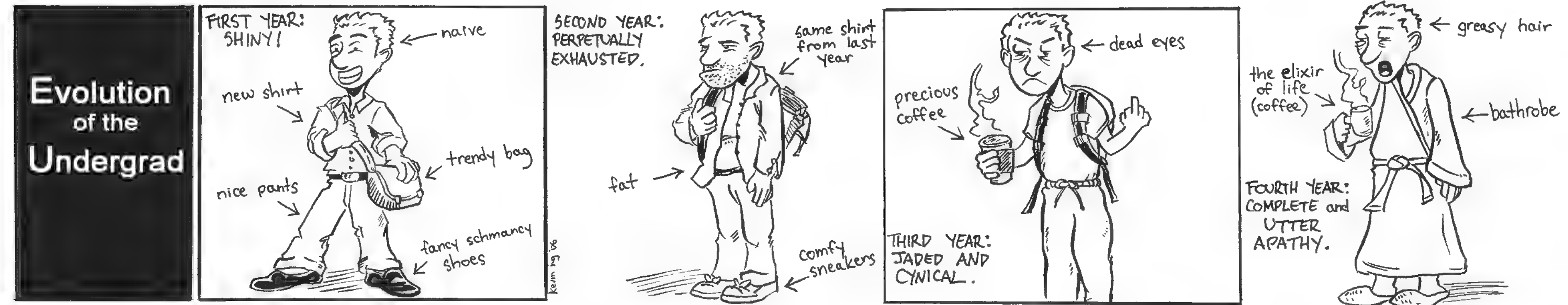
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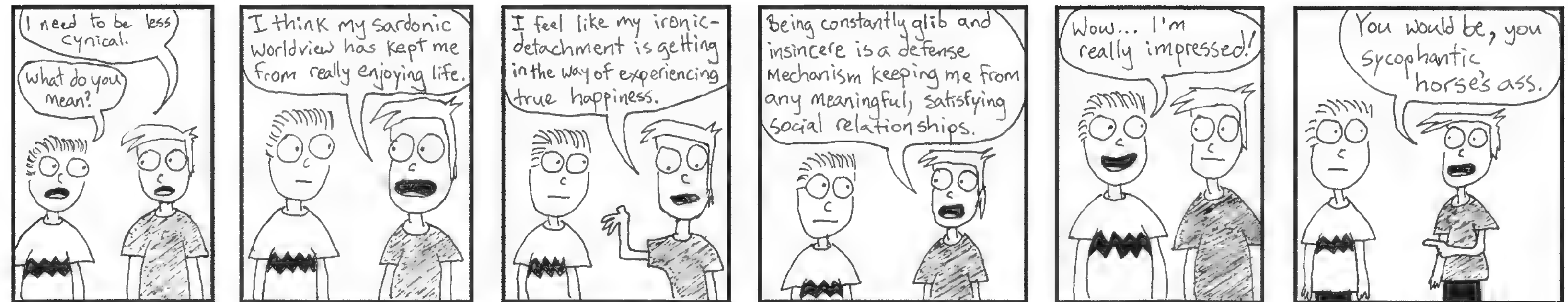
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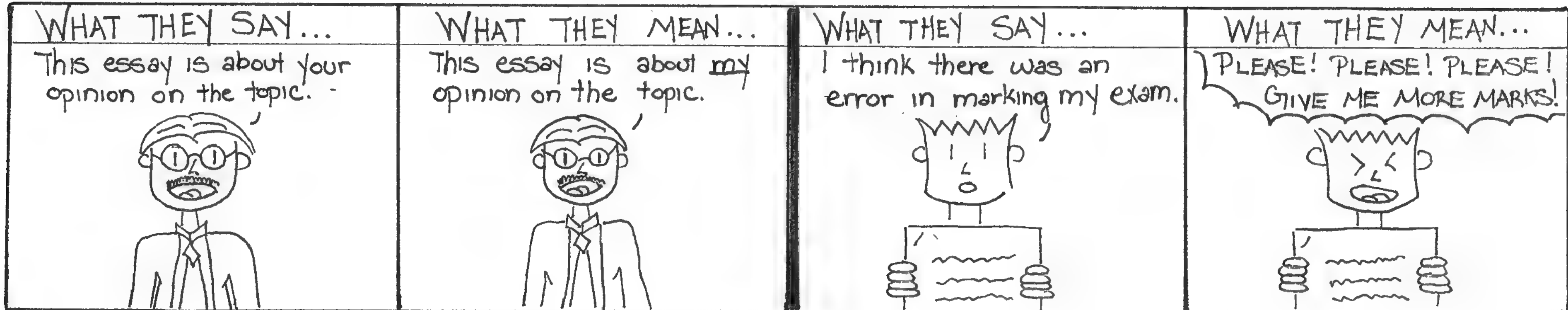
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Suite 3-04  
Students' Union Building  
University of Alberta  
Edmonton, Alberta  
T6G 2J7

Telephone 780.492.5168  
Fax 780.492.6665  
Ad Inquiries 780.492.6700  
E-mail gateway@gateway.ualberta.ca

## editorialstaff

**EDITOR-IN-CHIEF** Matt Frehner  
efrehner@gateway.ualberta.ca | 492 5168

**MANAGING EDITOR** Chloé Fedio  
managing@gateway.ualberta.ca | 492 6654

**SENIOR NEWS EDITOR** Natalie Climenhaga  
news@gateway.ualberta.ca | 492 7308

**DEPUTY NEWS EDITOR** Scott Lilwall  
deputynews@gateway.ualberta.ca | 492 6664

**OPINION EDITOR** Adam Gaumont  
opinion@gateway.ualberta.ca | 492 6661

**ARTS & ENTERTAINMENT EDITOR** Amanda Ash  
entertainment@gateway.ualberta.ca | 492 7052

**SPORTS EDITOR** Paul Owen  
sports@gateway.ualberta.ca | 492 6652

**PHOTO EDITOR** Krystina Sulatycki  
photo@gateway.ualberta.ca | 492 6648

**DESIGN & PRODUCTION EDITOR** Mike Kendrick  
production@gateway.ualberta.ca | 492 6663

**DESIGN ASSOCIATE** Ela Przybylo  
designassoc@gateway.ualberta.ca

**ONLINE COORDINATOR** Mike Otto  
online@gateway.ualberta.ca

## businessstaff

**BUSINESS MANAGER** Steve Smith  
biz@gateway.ualberta.ca | 492 6669

**AD SALES REPRESENTATIVE** Patrick Cziolek  
sales@gateway.ualberta.ca | 492 6700

**AD/GRAPHIC DESIGNER** Lisa Lunn  
design@gateway.ualberta.ca | 492 6647

**CIRCULATION PAL** Scott C Bourgeois  
**CIRCULATION PAL** Morgan Smith  
circulation@gateway.ualberta.ca | 492 6669



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## contributors

Ross, Sex, Face Hair, P. Sakowski, Michael L., William Wolfe, Alyse, Sarah M., Lar, Chris Krause, Kevin Ng, Cona, Perse, Matt L., Fraser, T. Inge, Mar, Koto, yin, Brad Lafortune, Paul Knoecne, Steffi, Rosskopf, Amanda, Jan, Mer, in Nick, A. ebe, Ives, A. eding, Pete, Yee, Leanne Fong, Lauren St. eg, tz, Stephen Beckman, Ben Begley, Mercury, Guo, Jesse, Antenead, Andrea, Renfree, Roon, Col, um, Nick Frost, E. zapetr, va, John Kmech, Lac, na, Des, ar, a, s, Ke, sey, Taras, uk, Edmon, Rotea, Ram, n, Ostad, Tony, Kess, Patrick, Ross, Ryan, Kenny, Joe, T. edemann, Lisa Ostrowski, Car, a, Ka, nta.

## CJSR FunDrive set to dial up donations

CARLA KAVINTA  
News Writer

Another September of expensive textbooks, incessant lectures, and random BBQs scattered around campus can only mean one thing: it's time for CJSR's annual FunDrive.

During the last week of September, the station will be set to solicit donations from listeners throughout the day. Those who donate will, as in previous years, receive standard CJSR swag; however, Program manager Daryl Richel emphasized the importance of the FunDrive is not in the prizes, but in how the funding will be used to maintain operating the station.

"CJSR is such a unique community resource, there's nothing quite like it. People appreciate it, they want to support it and they want to keep it going," he said.

Last year, CJSR successfully raised \$125 000—a figure they hope to match this year. The percentage of funds raised contributing to the station's operating budget also remain the same as last year at 45 per cent. The only notable difference in the FunDrive this year is its length, running nine days instead of ten, and finishing at 6pm instead of midnight.

"The reason that it's going to be shorter is that we recognize the fact



STEPHEN BECKMAN

**GROUND CONTROL TO MAJOR LISTENERS** CJSR wants you to take your donation pills and put your charity helmet on.

that when people listen to CJSR for the rest of the year, the FunDrive [in comparison] can sometimes be pretty entertaining, pretty fun and engaging, but at the end of the day, it's kind of like one big, long commercial selling listeners on the benefits of CJSR," Richel explained.

"The shows that they love sound different, there's much more talking than normal, and we respect and

understand why people have trouble listening to the FunDrive and so we want to make it as short as possible."

But Richel remained adamant that CJSR fans understand the significant role the FunDrive plays towards covering operating costs.

"I don't want to threaten people to say if they don't dial and donate, the station will evaporate, but the reality is, we've got bills to pay and if we

don't pay those bills, the station won't be around or it will be a pale imitation of its former self," he added.

And Richel further stressed the pressing need for CJSR's vitality he felt many students are unaware of.

"CJSR is like your big toe. You know it's there but you kind of take it for granted after a while. But you know, if you lose your big toe, it's really difficult to walk."

## STREETERS

The Pope has come under fire after quoting 14th century Byzantine Emperor Palaeologus, who's writings claimed all things that the prophet Muhammad spread were evil and inhuman.

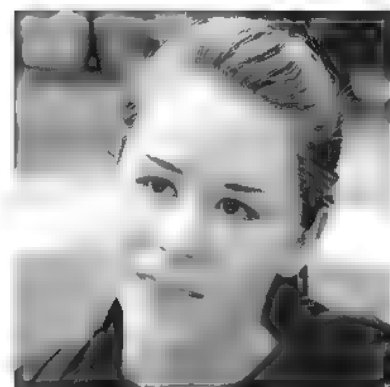
Do you think the Pope's comments are being given too much attention in the media?



Patricia Arboleda  
Masters  
Chemistry



Todd Calder  
Arts II



Frances Dewart  
Arts I



Garret Scott  
Business III

I read the full speech when we spoke of it. I think his message was that killing people or violence in the name of God is not the way to honour him. But I think the speech was effective, and would have been equally effective if he hadn't put it in. So, I don't know why he put it in, unless he wanted to get a reaction.

People are overreacting. I mean, he was quoting some scripture that someone else wrote.

I think that people should read what the Pope said before they judge. And that's coming from someone who isn't Catholic. I don't support the Pope in anyway, but I think that people are overreacting. I also think it's a shame that whenever anyone accuses them of being violent, they blow something up. I don't think that helps their argument in any way.

Obviously, there's going to be attention. He's a huge public figure, so I think it's probably justified.

Compiled and photographed by Scott Lilwall and Paul Owen





# Dispute shakes up Coke deal

Coca-Cola's alleged human rights abuses in Columbia leaves bitter aftertaste in La Chiva's mouth, the but SU has a sweet tooth for hefty scholarship funding

MICHAEL LIU  
NATALIE CLIMENHAGA  
News Staff

Coca-Cola has been the exclusive beverage provider to the University of Alberta under a lucrative ten-year contract, signed in 1998. But the success of the contract doesn't sit well with La Chiva, a student solidarity group focused on Colombian issues resulting from decades of armed social conflict in the country. La Chiva is leading the Killer Coke campaign across campus, hoping to raise public awareness of human rights violations in Colombia that they attribute to Coca-Cola, before the exclusivity contract expires next year.

"Coca-Cola cannot deny its role," La Chiva President Michael O'Tuathail said. "Not only in the murders, but by threatening the unions and the right of people to organize."

Among other issues, La Chiva charges that the soft drink company failed to provide safe and fair working conditions to employees in its bottling plants and subsidiary factories. The company is accused of cutting jobs, reducing wages, and slashing benefits by replacing full-time employees with temporary contract workers. But, Chris Cunningham, Students' Union Vice-President (Operations and Finance) pointed to the positive contributions the company makes to the U of A, evident in the \$500 000 provided each year in scholarships.

"\$500 000—that's a lot of money and that can go a long way to helping students out. Especially considering how expensive tuition is," Cunningham said. "If they are in fact guilty of these human rights violations, I certainly don't condone that, but I haven't researched Coke so I can't say one way or the other."

But La Chiva's complaints don't end—they further allege that Coca-Cola had paramilitary squads, armed by corrupt government officials, murder several union leaders. The group cites that over the last ten years, 19 leaders have been murdered at Sinaltrainal, a food industry union



MATT FREHNER

**COLOMBIAN COKE** If I could buy the world a major international controversy ...

that includes membership of some Coca-Cola bottlers, and that over 100 of its members have been tortured, detained or displaced by the paramilitary.

Coca-Cola, however, denies such violations. The company has developed several campaigns to dispel the accusations, including a public relations tour of Canadian universities in 2005 and a website called *CokeFacts.org: the Truth about the Coca-Cola Company Around the Globe*.

The company asserts that it acted legally and professionally in Colombia—pointing to evidence that it has been cleared of responsibility in two judicial inquiries by the Colombian Court and Colombian Attorney General.

On its website, the company argues that its employees have a higher percentage of union membership than the Colombian national average, 31 per cent compared with four per cent respectively, due to the extended freedoms in company policy.

Nonetheless, the controversy has attracted international outcry. After the latest murder of a Colombian union worker in 2003, a number of universities and colleges in

North America have halted sales of Coca-Cola on their campuses. In Canada, students at McMaster University and the University of Guelph voted to end exclusivity contracts, though these decisions were made out of broader concerns than the Colombia case alone.

La Chiva hopes that the University of Alberta will follow suit—stating that postsecondary institutions play an important role in spreading public awareness, and promoting both transparency and corporate responsibility.

"We're students and we're trying to understand what is going on outside," commented O'Tuathail. "Is money our target, or is it the future of the planet, or the lives of the guys being killed?"

He added that the University must be held more accountable to the wider community, especially now that Edmonton is campaigning to become a human rights city.

"If the University wants to be a part of that human rights city, they've got to make deals with companies that respect human rights," he affirmed. "Enough with the sweet talk, we want some action."



MIKE OTTO

**THEM MOLD TIME BLUES** Students aren't the cleanest people, so they don't really need a head start on mess-making.

## Room still needed additional cleaning

I-HOUSE • CONTINUED FROM PAGE 1

Dima Utgoff, Director of Residence Services for the University of Alberta, agreed, and said that the state of the room was an unfortunate circumstance.

Utgoff explained that they had allowed a student to stay in the room later than usual. As a result, the cleaning crew missed the room.

"It was scheduled to be cleaned, it

should have been cleaned, and the cleaners missed it," Utgoff said. "When she moved in, she was upset, which is quite understandable."


"We learned our lesson, and we won't be doing that again," he added.

But, despite the unusual case, Utgoff was firm on where the ultimate responsibility lay.

"It really doesn't matter. It was the University providing the service.


Whether it was contract cleaners or our own staff, we should have had it clean," Utgoff said. "We never want a student to move into a new room that is in anything less than ... in perfect shape. Hopefully she's having a good experience now."

International House houses both international and local students, with 150 single-occupant rooms. Students sign leases of either four or eight months.



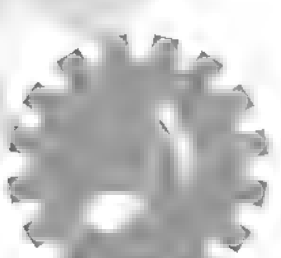
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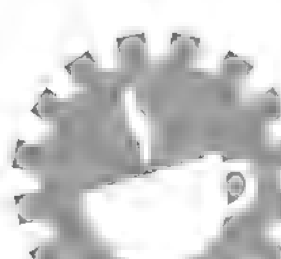
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NICK WIEBE AND AMANDAH VAN MERLIN

**BUS AT 12 O'CLOCK** U of A administration unwilling to talk publicly about U-Pass subsidization.

## Admin keeps quiet on U-Pass

U-PASS • CONTINUED FROM PAGE 1

Student representatives at the U of A explained they were currently working with the University Administration to bring a further subsidy on board based on the assumption that the City of Edmonton will follow St. Albert's initiative and approve subsidizing the U-Pass at \$90.

"Instead of waiting around for the City to approve [a subsidy to] \$90, we're just going to go ahead negotiating what the University's input would be at \$90 to bring it down to \$70 or \$80," Power said.

However, the Administration continues to direct all U-Pass inquiries to the SU and won't confirm or deny their role in subsidy negotiations. But, while U of A Admin has remained tight-lipped on its involvement towards the U-Pass, Power stressed the University is motivated to find a solution to transportation problems.

"The University knows that they need to contribute because it advantages their Transportation

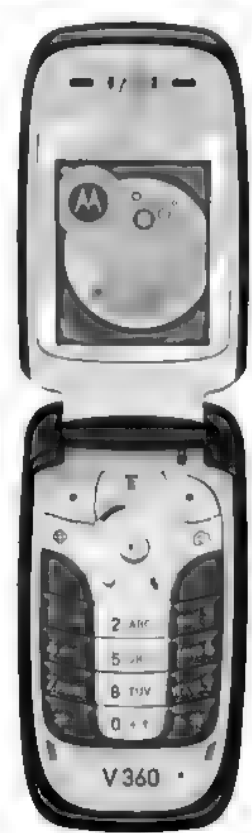
Demand Management study [and] because it's good for South Campus development," she said. "We feel like we've really achieved a positive impression of the U-Pass at a city level, and in my mind our job now is to make sure it happens on campus at a university level."

Provided approved subsidization from the City of Edmonton, Strathcona County and University Administration, and subsequent approval from students in a spring referendum, ETS has indicated they would be ready for U-Pass implementation in September 2007.

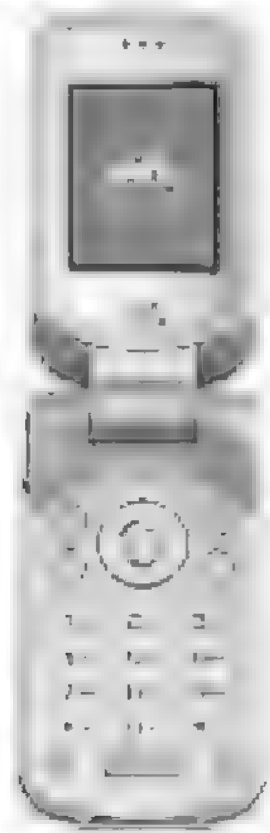
"I believe January, is the latest we can have a referendum question approved through Council, but we'd like to have it done by the fall," Cournoyer explained, stating the SU wanted there to be ample time for debate on a spring referendum question for a U-Pass at a more affordable subsidized price.

"[The] key is that \$90 is not the number that's going to be brought to students," Cournoyer stressed.

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# RCMP shares student info with Mt Allison

WILLIAM WOLFE-WYLIE  
CUP Atlantic Bureau Chief

SACKVILLE, NB (CUP)—The RCMP made their rounds during homecoming weekend in Sackville, NB, visiting off-campus parties attended by students from nearby Mount Allison University.

The next day, some of the students received an e-mail message from David Rowland, the University's Dean of Students, asking for a quick meeting to discuss the town's bylaws and how to be a good neighbour.

The idea of the RCMP giving information about students to a university official has made some uncomfortable, and has others questioning whether the practice is even legal.

According to a New Brunswick privacy lawyer, who asked not to be identified, the practice may violate the *Canada Privacy Act*.

It's not clear how long the RCMP has been forwarding information to the University. Rowland said he wasn't aware whether this was a new initiative or one from before his time.

Reverend John Perkin, former dean of students, refused to comment on what

occurred between him and the RCMP while he was dean.

Section 3 of the act defines personal information in part as "the name of the individual where it appears with other personal information relating to the individual or where the disclosure of the name itself would reveal information about the individual."

Personal information includes race, ethnicity, address, fingerprints, blood type or other identifying information.

The Act is also clear under what situations such details collected by government institutions can be distributed to third parties. The RCMP need either consent from the individual, an act of parliament, a court order, or a request from the Attorney General.

However, exemptions exist under which personal information may be shared.

"Forwarding [information] onto the dean would fall outside that exemption," the lawyer said. "It just seems a bit far-reaching."

The RCMP's Access to Information and Privacy Branch (ATIP) in Ottawa said that they would need to know all details of this case before offering

an opinion on the situation, but said that it might be allowed under New Brunswick law.

But according to the New Brunswick lawyer, "federal legislation would apply" in this case.

When Rowland first began receiving the e-mails, he said he was under the impression that all the information being provided to him was legitimate.

But some students have reported that the office of the dean of students has been used to intimidate students.

Eileen Mens was stopped last weekend when RCMP saw her dump a plastic cup into a street-side garbage can.

"He said, 'I'm going to report you to the dean,'" Mens said. "The thing that really upset me was the threatening method, which is totally inappropriate."

Rowland said he wasn't aware that was happening.

"My intention was never to be perceived as having this process punitive," he said.

However, student Jason Forsey says he was threatened with possible discipline by the University Judicial Committee if his name continued to be in the e-mails from the police.

# York stabbing isolated incident: student reps

SARAH MILLAR  
Excalibur

TORONTO (CUP)—Police are still investigating the domestic dispute that erupted between two York University students last week, which resulted in both students being sent to hospital with injuries.

Constable Victor Kwong, media relations officer with 31 Division of the Toronto Police, said charges haven't yet been laid.

"We wanted to give her time to heal up a little bit so she knows what's going on," he said, referring to the 19-year-old female victim who suffered self-inflicted wounds, adding that he believed charges would be laid at some point.

Kwong said it was thought that the

21-year-old male who suffered injuries was treated at hospital and released 12 September.

Michael Markicevic, Assistant Vice-President (Campus Services and Business Operations) for York, said that this incident shouldn't alarm other York students, staff or faculty members.

"This is a completely isolated incident—a very unfortunate incident—involving two community members who had an interpersonal relationship and, unfortunately, what's happened is a result of their inability to peacefully resolve their issues," he said.

When asked how many other stabbing incidences had occurred in the last six months at York, Markicevic said that this is the first such incident that had been reported to York

security and that it's being investigated by the Toronto Police.

A search of the incidence reports on the security website showed that eleven assaults had occurred on campus in the last six months, although none of them appeared to be stabbings.

Markicevic added that York's rate of incidences or occurrences similar to this is far below the City of Toronto's average.

"The York community still remains far safer with respect to such incidences and general characteristics in terms of safety, quality of life [and] the interaction of community members. It is far safer both statistically and in terms of how community members respect each other and work together to create a safe community here at York," he said.



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## DMCA: coming to a Canada near you?

IN 1998, THE US GOVERNMENT PASSED THE Digital Millennium Copyright Act (DMCA), which was designed to update current copyright laws so they could apply to the increasingly important digital realm as it worked its way into mainstream culture. The most significant aspect of the bill was its ruling on anti-circumvention policies—that is, matters regarding a consumer's ability to bypass digital security locks placed on media by their publishers. The most common example of this is found in DVD region-coding: digital locks that prevent a DVD purchased in Canada to be viewed in a European DVD player. Not only is it illegal to bypass these security measures, but even owning equipment or software that allows one to bypass them is considered a crime in the US.

In theory, anti-circumvention systems are designed to protect the artists and publishers by preventing the unlawful reproduction of their materials—or what's colloquially known as piracy. The problem goes far deeper, however, especially in a culture where digital ownership is becoming such a highly contested issue. More and more, consumers aren't purchasing ownership of materials, but rather the *right to use* said materials. With anti-circumvention as their legal guardian, businesses gain a tight upper hand over their customers, while customers have little backing in the way of protecting their own rights.

For years, this has only been an issue south of the border. American lobby groups representing the recording and film industries have focused on legal matters within American jurisdiction because of the power granted to them through the DMCA. Canadians have been relatively safe from any sort of legal actions like those imposed by the lawsuit-happy lobby groups, who have become infamous for suing everyone and their dead grandmothers (in December 2004, post-mortem legal action was pursued against a recently deceased woman for distribution of copyrighted digital music).

Last year, Bill C-60 was introduced in Parliament as an amendment to current Canadian copyright laws. It gained attention and notoriety after passing its first reading. Members of the digital community saw it as the Canadian equivalent of the DMCA, one which would allow the same severe restrictions that have been placed on American consumers to seep into Canada's traditionally more liberal consumer rights. When the Liberal government was dissolved last year, the bill disappeared for the time being. Now that the new session has started, however, it seems like it's only a matter of time until C-60's successor appears from the portfolio of the Conservative government.

The problem here isn't the interest in amending and updating current Canadian copyright law, which is admittedly a little antiquated. The biggest issue is that, as was the issue in the US, so many definitions surrounding copyright are vague, ambiguous and outdated. This leaves many charges open for interpretation and allows companies and lobby groups to sue on grounds that aren't solidly defined. Large portions of written legislation refer to technologies not even in use anymore. How can a ruling on the phonograph be realistically applied to a case regarding Internet downloading?

It's likely that we're going to see another attempt at keeping C-60 alive in the very near future, and this is why we as a consumer public should remain aware. Dr Michael Geist, Canada Research Chair of Internet and E-commerce Law at the University of Ottawa, has been monitoring recent events surrounding the issues at hand and offers advice via his blog on how we can get involved. His recently completed series of posts entitled "30 Days of DRM" concludes with a list of 30 ways that each one of us can become involved in the copyright agenda and let our government know how we feel as consumers. A few voices aren't going to make a difference to a Parliament that's already dealing with a thousand-and-one other matters, but a few thousand active citizens will certainly get their attention. We mustn't let this slip under the radar, only to wake up tomorrow to find our neighbours getting sued for ripping their CD collection—don't let your rights be stripped away, bit by byte.

MIKE KENDRICK  
Design & Production Editor

## LETTERS

### Pontiff's polemics no laughing matter

A small letter about your charming comments about Catholics and Muslims (re: "My God is better than your God: Pope," 19 September). The out of context quotation of the Pope's remarks of 12 September imply that all Muslims are a unified group and that they are irrational and therefore prone to violence.

For your Editor-in-Chief Mr Frehner to suggest that there is a grain of truth in the logic of racism is to make oneself prone to the most pernicious and yet hopelessly weak arguments that have been made against a wide variety of religion beliefs and ethnicities. Yet even to suggest that the remarks were racist is a misnomer and shows a lack of precision and respect, since anyone with the least familiarity with Islam would know that the world's Muslims are of many different ethnicities and cultures.

While I do not believe the Pope's remarks to have been made very accurately or judiciously, I think it is fairly clear to most observers that they do not make reference to race. Hence the foolishness of calling the pope a racist, even when ostensibly defending his right to be one.

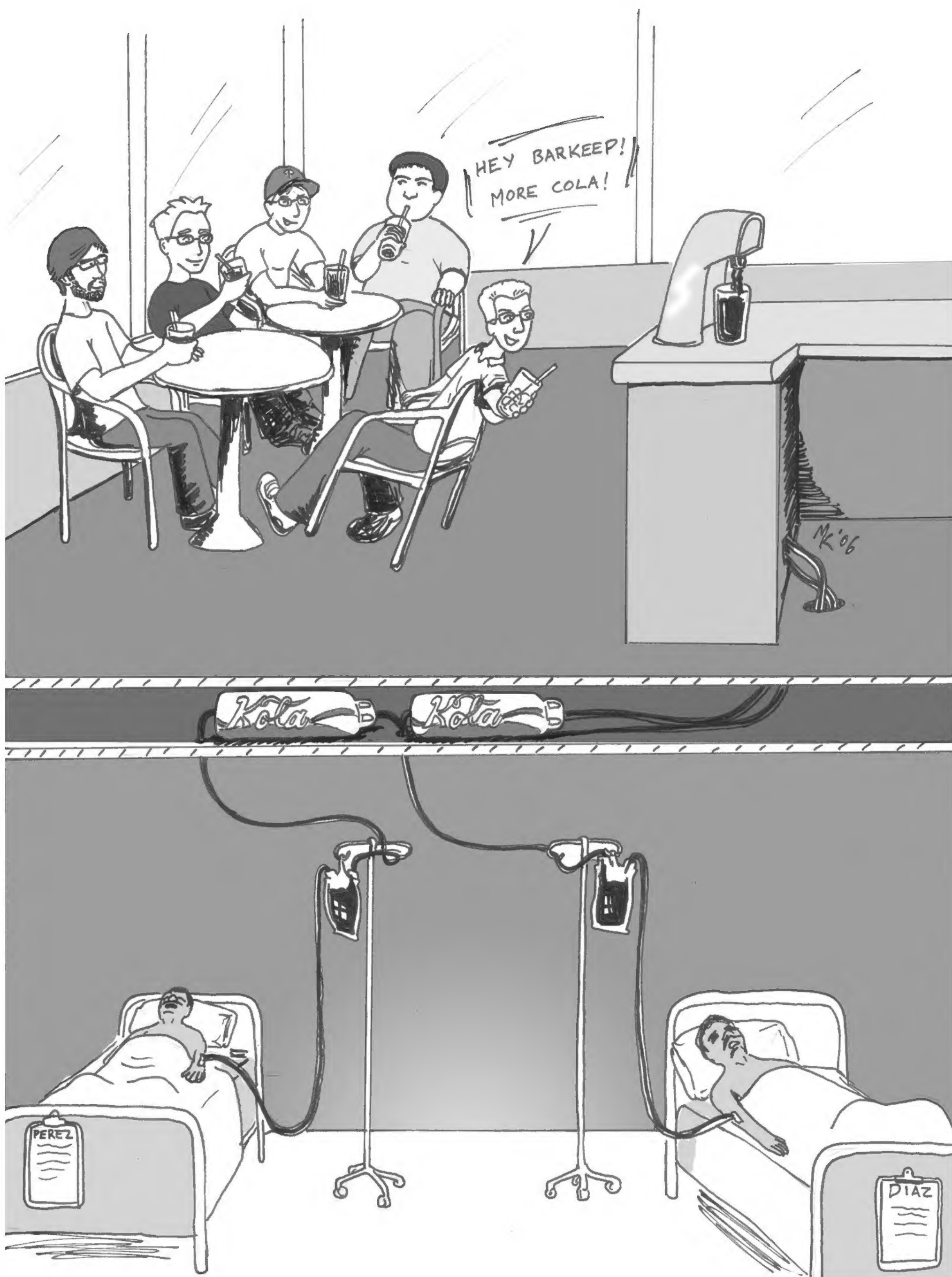
Further, Mr Frehner jokes, "Stand up for your right to be intolerant, Benny." Cheerleading for intolerance from the world's religious leaders is hardly what our city and University need from its independent media. I'd say this is particularly true when the adjoining political cartoon did not seem to suggest that the *Gateway* also supports the right of Muslims to be intolerant, and the same day's *Edmonton Journal* was prominently quoting our Prime Minister's proud remarks on the supposed "evil" that Canadians are dying to fight in Afghanistan.

I would hope Mr Frehner has the courage to admit that his remarks were only for the sake of being self-consciously incendiary, or otherwise explain himself rather than sticking to the standard bland apology and retraction that is the very least that campus Catholics and Muslims deserve. Live up to the responsibilities you have as one of the powerful voices of a major university; try to be sensitive and intelligent, instead of trying to be ironically sensational.

ELLIOT KERR  
Arts IV

### Equating Muslims with extremism just doesn't add up

On behalf of all rational people on campus, I would like to condemn your inflammatory and extremely insensitive editorial cartoon of last issue (19 September). It suffices to say that there are 6 billion Muslims around the world [sic], a statistic of which you are no doubt aware. Of those, less than one percent were involved in the malicious activities that have been splashed across headlines across the world. Why is it that the other 5.99999 billion members of the faith have been silenced by the press? Perhaps part of the



problem is that in the sensationalist media landscape that seems to dominate even the campus domain, the only way many people feel they can be heard is by creating a large disturbance.

Our own community, like most others, has opted away from negative responses to provocation such as your own; we would appreciate it if rather than reinforcing negative stereotypes you set a more positive precedent.

ZACHARIA AL KHATIB  
President  
Muslim Students' Association

### First-hand account of Lebanon evacuation too subjective

Carl Conradi experienced something that should be wished upon no one, but his eyewitness account should be taken as nothing more than one side of the story (re: "Memories of an Evacuation," 14 September).

While his first-hand account makes for a valuable human interest piece, the story is tainted by its subtle glorification of militant leader Hassan Nasrallah, and his reluctance to call "martyrs" for what they really are: terrorists who took their own lives in order to kill innocent Israelis—both Jewish and Muslim—and inflict fear on the population.

Equally regrettable was Conradi's downplaying of the fear and value of human life of those in Israel. As was the case with most mainstream

media, Conradi ignores the frightening evacuation of Northern Israelis under an equally unrelenting barrage of over 4000 indiscriminate Katyusha rockets. As a democratic country, the Israeli Government and the Israeli Defense Forces have an obligation to protect their citizens in the face of terrorism and blatant acts of war such as Hezbollah's cross-border raid.

Peace in the Middle East, and indeed the world, will only be achieved when those evil factions bent on the destruction of others are marginalized to the outer ring of society. Furthermore, it is deplorable that a student newspaper with such a large scope of influence over impressionable minds has failed continuously to be objective on this issue. A more balanced stance would be well deserved by the student community.

LLOYD SUCHET  
Arts III  
Israel Affairs Chairman  
Jewish Students Association

### Sports debate rages on

It is truly unfortunate that the defence of our school newspaper resorts to rhetoric of slander and examples of poor journalism rather than valid arguments (re: "Maybe Gateway not so retarded after all," 19 September). Mr Troughton accused my critique of using sports photography on the front page of being "ridiculous" and "ludicrous" yet failed to make an effective argument.

My argument was not to demean

U of A sports, as Mr Troughton seems to argue, but to criticize the aesthetic nature of sports photography and its sensationalist uses. Mr Troughton, however, does seem to recognize that due to actually having more substance, a newspaper will have sports on the cover less often.

As I said, there is nothing wrong with proclaiming an important sports event on the front page, but this was not the case on the cover of the 12 September issue of the *Gateway*, as Mr Troughton himself pointed out. Mr Troughton resorted to misrepresenting my position, and more significantly, used personal attacks, such as questioning a fellow student's readership and analytic capability. Straw man arguments may be persuasive and useful in politics, but what did you accomplish?

BRAD RICHERT  
Religious Studies/Philosophy IV

Letters to the editor should be dropped off at room 3-04 of the Students' Union Building, or e-mailed to [letters@gateway.ualberta.ca](mailto:letters@gateway.ualberta.ca).

The *Gateway* reserves the right to edit letters for length and clarity, and to refuse publication of any letter it deems racist, sexist, libellous or otherwise hateful in nature. The *Gateway* also reserves the right to publish letters online.

To be considered for publication, letters to the editor should be no longer than 350 words, and should include the name, student identification number, program and year of study of the author.



# Who will police the police?

Maher Arar scandal proves why our governments still need to play by the rules



ADAM GAUMONT

The long-overdue resolution of the Maher Arar case, while a bittersweet and Pyrrhic victory in itself, brings to the foreground a burning question in today's heated political climate: to what extent should a government go to protect its citizens from perceived threats? Specifically, at what cost to personal liberties should our collective freedom come?

For the sake of this argument, never mind the dubious grounds on which Arar was arrested (he had worked with the brother of a suspected terrorist in the past, and had never even met the guy himself)—as these grounds have indeed been proven dubious as of late. Never mind that, though he was “detained” on 26 September, 2002 in New York and held captive ever since, he was never once charged with a crime. Never mind that our current PM, emblem of honesty and transparency in government that he purports to be, can't even be brought to apologize to Arar now that he's been proven innocent, all because of petty political squabbling about which party was in power when US authorities were (falsely) tipped off. Never mind that evidence obtained by torture can never be admissible, no matter what the political circumstances, and for reasons which hardly merit explanation.

And by all means, pay no heed to US Attorney General Alberto Gonzales' remark that his government “would never knowingly ship a suspect terrorist to another country if it believed that person would be tortured”—that

a high-ranking member of the US government would tell a bald-faced lie to its people is, I think, beyond debate at this point.

Indeed, deporting suspects to countries where torture is conveniently overlooked is precisely the US' policy of so-called “extraordinary rendition” for extracting information out of so-called “illegal enemy combatants.” This is what Guantanamo Bay is used for, and it also explains why since 2001, an estimated 150 other suspected “illegal enemy combatants” have been shipped off to Syria, Egypt and other countries as well.

The truth is, many countries and governments are at fault here: Canada, the US, Syria. There's no one right answer for the Arar scandal, as it will likely come to be known, and even if Canada apologizes and reforms its ways, it's unlikely the other two aforementioned nations will.

Instead, let us focus on the specific issue of whether a government has the right to break laws concerning personal liberty and safety when it comes to the interests of national security. This argument is completely bogus, and undermines the notion of civil liberties—as well as such hijacked and overused expressions as freedom and democracy—altogether. After all, if the rules only apply some of the time, then what's the point of having them? The argument that such rule-bending methods are working doesn't hold water either, because, as the Maher Arar case has just proven, the US is wrong at least some of the time.

Another, more high-minded argument that gets hauled out in such cases goes something like this: without taking whatever measures necessary to protect national security, all other laws become theoretical. In other words, if we don't protect national security, there will soon be

no nation to protect.

This argument seems to suggest that if Canada (or any other country for that matter) were to allow civil liberties to continue in the status quo, we would become more prone to terrorist attacks, and furthermore that if we were prone to enough terrorism, our country would eventually cease to exist as a political (and possibly physical) entity. But suppose some obvious, symbolic terrorist attack occurs on our soil—as direct result, for the sake of argument, from intelligence failure stemming directly from unchecked civil liberties—such as the destruction of the CN Tower or even the Parliament buildings. Would our country as a whole cease to exist? Of course not.

Suppose a far more destructive force were unleashed on us—a much-feared but as-yet unrealized bout of biological terror, say—which killed fully 99 per cent of our population. Would our country cease to exist then? Though it would certainly bring Canada to its geopolitical knees, the answer is still no. In fact, barring some sort of fully militarized empirical conquest, the end of Canada as we know it seems highly improbable.

Moreover, what's the one empire that exists right now that has the military might to accomplish such a feat? Our friendly neighbours to the South, of course—and they're the ones who claim to be preventing such exaggerated situations from happening in the first place. At any rate, it's certainly not a dispersed, apolitical entity such as Al-Qaeda that will spell an end to our nation-state. So until and unless this reality changes, let's stand up for ourselves in a non-militaristic way by continuing to live as the “free” and “democratic” nation that we're so keen on defending in the first place—if those terms still have any meaning left.

## Canada, RCMP to blame in Arar case



MATT FREHNER

In the mistreatment of Canadian Maher Arar, it's easy to point fingers at the Syrian government, who allowed him to be brutally beaten and tortured; or the US Administration, whose counter-terrorism policies led to Arar's extradition to Syria; unfortunately, however, the bulk of the blame falls squarely on Canada.

The case was grossly and unacceptably mishandled by the RCMP, as has been proved by Justice Dennis O'Connor's commission of inquiry into the case. In my mind, it's clear that the RCMP fell victim to the sensationalism surrounding 9/11, and were only too quick to peg him as a potential terrorist.

The absolute failing of the RCMP isn't just a simple case of a Muslim man being taken for a terrorist, however. The Mounties blatantly misrepresented the facts about Arar, and worked to conceal their missteps once their errors were known internally. According to O'Connor, the RCMP characterized Arar and his wife as Islamic extremists with links to al-Qaeda, and gave their information to the US without

checking its veracity. For example, in an error that would be hilarious if the situation wasn't so dire, the RCMP told the Americans that Arar was in Washington on 11 September, 2001, when in fact he was in San Diego.

Officials also didn't believe Arar's statement that he'd been tortured; and, once torture was suspected, the RCMP failed to work to expedite Arar's release. These are but a few of the many mistakes that led, directly, to Arar's deportation and subsequent torture as a terrorist suspect, and the decimation of his livelihood and reputation.

**The Mounties fucked up, big time. O'Connor's commission found absolutely no evidence that Arar was a terrorist or that he posed a threat to Canadian security, nor that he had committed any illegal acts.**

Back in Edmonton, the *Journal* ran an editorial on Tuesday entitled “What's delaying Whyte case?” They

asked why, three months after the fact, we have yet to hear anything from Edmonton police concerning the alleged assault of Kristin Wilson by an Edmonton officer during the Oilers playoff run. The case is not all that ambiguous, either, as *Journal* photographer Jimmy Jeong's images captured the assault frame-by-frame, complete with bloodied face.

Delays in such a case, especially when they're seemingly unnecessary, make us question the honesty and integrity of the Edmonton Police Service as a whole. The *Journal* has it completely right when they claim that this speaks to the “enormous amount of power police have in society.” It's crucially important that this power is wielded properly—and when it isn't, that those accountable are dealt with authoritatively, or else the public has little cause to respect peace officers.

On a much larger scale, the same is true for the RCMP and Maher Arar. The Mounties fucked up, big time. O'Connor's commission found absolutely no evidence that Arar was a terrorist or that he posed a threat to Canadian security, nor that he had committed any illegal acts. The cost of ruining a man's life cannot be paid by simple inquiry and apology. As Canadians, we should expect real explanations and decisive change—so let's start with giving RCMP Commissioner Giuliano Zaccardelli the pink slip.

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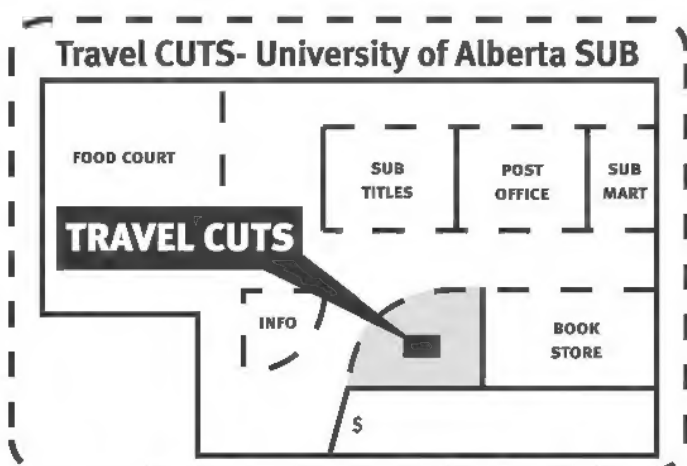
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# Do yourself a favour and become a cunning linguist



MARIA  
KOTOVYCH

"Pffft, English. Who needs that? I'm never going to England." Educated, worldly university students might laugh at Homer Simpson's words, but let's face it: how many of these same students have expressed a similar attitude at the thought of taking a second-language course?

I can understand where some of these attitudes might originate. I've had some wonderful language teachers throughout my pre-university schooling, but I also remember one French teacher who was trained to teach a completely different subject. Her "knowledge" of French was matched only by her inability to teach it. So perhaps schools need to set higher standards and hire people who can actually speak the language and have some interest in teaching it. That way, students will enter university and won't have an aversion to taking language courses as their options.

I have actually known people who chose to go through Sciences rather than Arts to get their Psych degree simply because the Science program does not expect students to take a language other than English. I have also known Arts students who moaned and groaned through all six of their

second-language credits and then swore off any subsequent language courses after that.

When people start to learn a language, they can get involved with that cultural group or meet others who are learning that same language. The U of A has student groups and clubs for people who are interested in meeting others who are learning that particular language.

These clubs also allow students to meet exchange students from that country. Additionally, language classes tend to have fewer than 30 people, so taking languages opens up opportunities for meeting many new and interesting people.

Learning a new language can admittedly be quite humbling. I've not yet had an opportunity to travel to a place where I don't speak the local language, but I can certainly understand what it's like to listen to somebody and not understand a word that person is saying.

Despite this, there are definite benefits to knowing more than one language. I love learning languages: I'm fluent in two (English being my second), conversant in a third, and am just starting to learn my fourth. One

of the benefits of knowing these languages is that I can have so many more concepts in my mind. You see, some languages can express ideas that others simply cannot. Many things are lost in translation simply because some concepts or ideas just don't exist in other languages. Imagine being able to have a thought that people who don't speak your language can't have!

I've found that knowing more languages has helped me to broaden my mind, not only in terms of new concepts but also because I'm exposed to the corresponding cultures of these languages. As a result, I can enjoy more books, films, radio programs and music as well.

There are also many career-related opportunities for multilingual people. We live in a global village, one with so much international business and communication. We also live in a bilingual country. Maybe that's not a popular sentiment to express here in Alberta, but we cannot deny this fact. People from most other countries generally tend to speak more than one language, and if you can speak two or more languages, you will become a more active participant in the global discussion.

## Alas, I am Crestfallen

People won't talk to me because of my bad breath—but maybe it's just my personality seeping through



BRAD  
LAFORTUNE

The largest observable group of students here on campus (of which I may or may not be part) are what I call the "Lonelies." We—I mean, they—are a group of people unaware of group status.

They're too busy being lonely to be together, wandering campus with their heads down, hurriedly making it from one end of HUB to another—only to turn around and do it all over again.

They're silently cursing the small gatherings of students talking, laughing and enjoying each other's company, thinking, "Where are all my friends? Wasn't that included in my school fees or something?"

At this point, I have two confessions to make: one, I might just be the loneliest guy on campus, and two, I haven't brushed my teeth in three days.

But wait just a Dod Gamn minute: I've taken Psychology 101 and I know that just because two facts correlate does not mean there's cause and effect. Therefore, just because my social status leaves something to be desired does not mean it's caused by not brushing my teeth.

You have no idea, not a single, foggy, soggy, slushy idea how hard I've been trying to talk to people. The polite, yet hurtful response I receive, however, is nothing but a smile and retraction, ending with a good ol' turn and walk away, leaving me with many questions and a heavy heart.

Okay, okay, okay. My breath stinks. Bad. It's the breath of my 9th grade girlfriend after she ate curly fries and fish sticks. It's the breath of my dog, and my dog's been dead for two years. It's the breath of Hades, Gehenna, and your grandmother all rolled into one.

My fear is this: what if I brush, floss, rinse and repeat ... and repeat ... and repeat ... and still no one responds to my friendly gestures? I'll tell you what: my last justification for being lonely will be gone. I'll have to face the truth that I'm a self-centered try-hard whom people dislike as much or more than I dislike them, and I'm not ready to face up to that.

Upon further consideration, while hovering on the precipice of insanity caused by not speaking to anyone other than my reflection for days, I think I *should* brush my teeth. Yes, tomorrow I will brave the grainy Colgate—and potential bleeding gums—and brush my blues (and death breath) away. After that I will meet a few new people and learn their names. I will talk to them whenever we meet. And I will smile, smile, smile all the while.

## THE BURLAP SACK

This very special international sack-beating goes out to Mr Zhang Xinyan, who, while on vacation in Beijing, had himself a beer or four and stumbled his way to the city zoo. Upon arriving, Xinyan did what so many of us get the urge to do after a night out on the town: he climbed into the enclosure of a male panda named Gu Gu and attempted to hug the creature.

When the bear inevitably got startled and bit the man, Xinyan responded by kicking Gugu and eventually pulling out a move from Mike Tyson's School of Bear Boxing by *biting into the panda's back*.

Now, Xinyan would be eligible for a sack beating just for foolishly entering an animal's enclosure or for attempting to touch a potentially dangerous animal. But it's this idiot's comment made from his hospital bed—where he explained no one told him that pandas would bite people—that truly makes him beat-worthy. As if he expected the manhandled bear to hug back, or perhaps gently explain that it felt things were moving too fast.

So let's toss Xinyan into the sack. And, as a warning to those administering the beating, you might want to invest in a pair of thick gloves. I hear he's a bit of a bitey little bastard.

SCOTT LILWALL

*The Burlap Sack is a semi-regular feature where a person or group who needs to be put in a sack and beaten is ridiculed in print.*



# No reason for Edmonton to pass on U-Pass

The only thing worse than not having a universal bus pass here at the U of A is knowing that our rivals to the South have one



PAUL  
KNOECHEL

University students are a notoriously poor bunch of individuals, and this leads to particular habits that stretch the budget. Case in point: the religious attendance of “wing nights” at bars. In fact, I know several people who fast for most of the week in preparation for wing night, and upon arrival they eat enough to store up on the necessary nutrients of sauce and beer to get them through the next week’s fasting.

More to the point, university students often find themselves taking public transit most of the time if they need to get around. Even those with cars of their own make use of this system, as ample amounts of wing sauce and beer can prevent one from being able to drive. However, this truth that we take for granted is apparently not as widespread as it should be. What makes me say this, of course, is the simple example of the universal bus pass.

This simple little U-Pass would make getting around the city easier for so many of us, and never having to worry about mucking around with tickets and fares is worth quite a bit in itself. For those who pay for passes already, this would make transit costs remarkably cheaper than the monthly costs as they stand. This is the perfect solution for cash-strapped students, a fact so obvious it’s dumbfounding me that City Council has been dragging their collective feet on the issue for so long.

It’s been in the works since 2004, and while political snafu such as binding referendums have slowed its formation, why the shit has the vote in Edmonton City Council been pushed back to November from last week? Are the municipal representatives of this city so pathetically out of touch that the astoundingly obvious statement that “university students don’t have lots of money, and this U-Pass would help a lot of them out” is news to them? It’s either that or they simply don’t give a shit about getting this thing off the ground, an even less appealing explanation.

Now, as bad as simply not having the U-Pass is, the salt in the wound is that the University of Calgary has had



NICK WIEBE AND AMANDAH VAN MERLIN

**SLOW LEGISLATION A COMIN’** The U-Pass’ life in Edmonton City Council has been anything but a blur.

their very own U-Pass since the 02/03 academic year. For eight months of the year, students in Calgary can take transit whenever, wherever and however much they please. And seeing that Calgary’s transit system in general puts

Edmonton’s to shame, our end of the stick suddenly seems even shorter.

The U of C has one up on my beloved Edmonton campus here, and this simply cannot stand. Please, join me in my outrage and force the

molasses-riding City Council members to get off their collective ass so that, at the very least, we can look down our noses at our southern university cousins with pure contempt once again.



**BEAR TRACKS**

## Now you can request your U of A Official Transcript on Bear Tracks.

You may also view the status of your request.

### No waiting in line, and no paper forms to fill out!

Find this feature in Bear Tracks by navigating: ‘Home’, ‘Academics’ then ‘Request Official Transcript’.

Throughout the year you can also use *Bear Tracks* to...

- **view:**
  - course listings
  - class schedule
  - final grades (Fall Term grades available in late December 2006/early January 2007)
  - up-to-date Fee Assessment
  - financial holds
  - personal exam schedule (Fall Term available in November 2006)
- **print:**
  - unofficial transcript
  - personal timetable
  - Statement of Results (Fall/Winter Term statements available in May 2007)
  - Tuition and Educational Amounts Certificate (T2022A) (for the 2006 tax year available in February 2007)
- **update your contact information:**
  - address
  - phone number
- **add or drop your course registration** (Winter Term add/drop deadline is January 19, 2007)


<https://www.beartracks.ualberta.ca>



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### NOTICE TO STUDENTS

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**AVOID LINE-UPS AND MAKE YOUR PAYMENT ON TIME.**

**Use internet or telephone banking to make a bill payment.**  
Available at RBC Royal Bank, BMO Bank of Montreal, CIBC, Scotiabank, TD Canada Trust, HSBC, ATB Financial, Canadian Western Bank, Capital City Savings, and other Credit Unions

**Visa, Mastercard & American Express payments can be made on the internet at [www.financial.ualberta.ca](http://www.financial.ualberta.ca).**  
Payments can be made by students and non-students. Receipts will be available for viewing online and will be emailed to the address provided.  
**\* Please note: the online system will be unavailable Sunday September 24th.**

**Deposit a cheque in the drop box.**  
Located on the main floor of the Administration Building.

**Pay with debit, cash, cheque, or money order at the cashiers wicket.**  
Located on the third floor of the Administration Building.

**Need information on the amount you owe?**  
Visit [www.financial.ualberta.ca](http://www.financial.ualberta.ca) and link to Tuition Payment Options & Student Account Balances.

**Remember:**  
If you are an undergraduate student and have paid the \$175 confirmation deposit, deduct this amount from your timetable fee assessment when making your payment.

**STUDENT RECEIVABLES**  
**Financial Services, 3rd Floor Administration Building**